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CATALOGUE

OF

DRAWINGS BY BRITISH ARTISTS

AND

ARTISTS OF FOREIGN ORIGIN

WORKING IN

GREAT BRITAIN,

PRESERVED IN THE

DEPARTMENT OF PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM.

BY

LAURENCE BINYON, B.A.,

ASSISTANT IN THE DEPARTMENT OF PRINTS AND DRAWINGS.

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VOL. IV.

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PREFACE.

THE names included in this, the fourth volume of Mr. Binyon's catalogue of English Drawings, extend from the letter S to the end of the alphabet. The work will be completed in a fifth volume, which will contain, in one supplement, descriptions in alphabetical order of drawings acquired by the Department too late for insertion in their place in the preceding volumes; in another, a separate catalogue of the collection of drawings by artists of the Norwich school purchased in 1902 from Mr. James Reeve; besides complete indexes of the persons, places, and subjects represented.

The names of native artists most richly represented in this volume include that of Paul Sandby, the most facile, prolific, and characteristically English sketcher of eighteenth-century figures and landscape, both in transparent water colours and *gouache*; a large collection of whose works was recently bequeathed to the department by his grandson Mr. William Sandby of Windsor. Much more numerous still is the series of water-colour drawings of London buildings produced by Thomas Hosmer Shepherd between 1820 and 1840, and distributed among the various volumes of the Crace collection of London topography. A second very extensive collection of English topographical and architectural drawings is that by William Twopeny, presented to the Museum in 1874. An early nineteenth-century water colour painter of no small talent, W. P. Sherlock, is very little known except by the charming small collection here catalogued of views in various London suburbs, now for the most part absorbed in the greater city. The album containing upwards of fourteen hundred sketches by Thomas Sibson, presented in 1890 by W. J. Linton the wood engraver, has also a special interest as a record of a most promising artist untimely cut off and now scarcely remembered. The vignettists and book illustrators Samuel Shelley and Robert Smirke are well but far from profusely represented; the same thing may be said of the famous mezzotint engraver John Raphael Smith, who would not have been the great master he was in his own craft had he not also been an accomplished original draughtsman and skilful portrait painter both in oils and pastels. Alfred Stevens, the most gifted of English sculptors and a draughtsman perhaps more akin than any of modern times to the great Florentines of the Renaissance, is illustrated by a good series of examples, both original and copied from fourteenth century frescoes. A series of upwards of a hundred and fifty examples represents thoroughly almost every phase of

the fluent and in its way exquisite gift of Thomas Stothard ("the English Raphael") for the composition and tinting of graceful illustrative designs, destined alike for the engraver, the woodcutter, the goldsmith, and the architectural carver. The aptitude of Sir James Thornhill, the father-in-law of Hogarth, in inventing allegorical decorations for large spaces according to the taste implanted in England by Verrio and Laguerre is displayed in a sufficient number of characteristic examples. The illustrious J. M. W. Turner, so profusely represented in others of our national collections, is here only to be studied in a score of his early architectural and topographical water colours, and three drawings in the *Liber Studiorum* manner. Among academicians of the late eighteenth and early nineteenth centuries, Benjamin West, James Ward, and David Wilkie all fill important places in the catalogue, the second with an especially good and representative series of his early drawings, many of them showing strongly the influence of his brother-in-law George Morland. Thirty-six sheets of studies and cartoons by the late George Frederick Watts, all but two the gift of his widow, give a fair representation of the various manners of that distinguished master as a draughtsman in chalk and pencil. Going back in our artistic history, the volume contains no more interesting section than that which describes (for the first time fully and accurately) the famous albums of drawings connected with the name of the Elizabethan traveller and explorer John White, the lieutenant of Raleigh in more than one of his colonising missions on the North American coast; two of these have lately been transferred to the Department of Prints and Drawings from the Grenville Library, where they were hitherto kept, and one from the Department of Manuscripts.

The Foreigners in England, whom for the purposes of this catalogue it has been deemed expedient to include among the English school, include no less a name than that of Anthony Van Dyck, who is admirably represented by some eighty sheets of various dates and manners. Both the Willem Van de Veldes, father and son, are also included, the former contributing a remarkably interesting series of panoramic views of the sea battles fought between the Dutch and English in the seventeenth-century wars, drawn upon the spot from the artist's private galley. To this class also belongs Jacob van Huysum the flower painter, a younger brother of the more illustrious Jan of the same name; and finally the elder George Scharf, a Bavarian by birth, who, settling in England after the Waterloo campaign, in which he had served, brought a fresh eye and a hand of infinite industry to the delineation of English street scenes and architecture, and of whose sketches a vast collection was bequeathed to the Department by his son Sir George Scharf, distinguished as the first director of the National Portrait Gallery.

SIDNEY COLVIN.

CATALOGUE OF DRAWINGS.

VOL. IV.

SADDLER, John (, d. 1892). Engraver and draughtsman; worked in London; exhibited engravings, chiefly at the Royal Academy, 1855–1883.

[1–3] Unmounted drawings of the ruins of St. Stephen's, Westminster, after the fire of 16 October, 1834. Placed with London Topography.

1. Interior of St. Stephen's Chapel, October 1834.
   Pencil; 7¾ × 9¼ in.

2. Crypt of St. Stephen's Chapel.
   Pencil; 9 × 7¾ in.

3. Passage from the Speaker's House to St. Stephen's Chapel.
   Pencil; 8⅞ × 9⅞ in.
   All presented by the artist, April 1881.

SALA, George Augustus Henry (b. 1828, d. 1896). Journalist and draughtsman; born in London, of Italian stock; drew illustrations for books, chiefly comic, and painted scenery, but from about 1850 devoted himself to journalism and literature.

[1–3] Designs for caricatures on the Great Exhibition of 1851.

1. Four on one mount, roy., viz.:—

   (*a*) 'Hardware Manufactures.' Caricatures of the Duke of Wellington; Sir Charles Napier; Col. Sibthorp and Mr. Muntz; Mr. Brotherton and Mr. Hume, etc. Inscribed with punning allusions *Hardware Manufactures*, etc.
   Pen-and-ink; 2⅝ × 9½ in.

   (*b*) 'Hardware Manufactures.' Caricatures of Lord John Russell and the Ministry of the day (*choice articles in brass*); Disraeli, Brougham, Palmerston, Don Pacifico of Athens, etc. Inscribed *Hardware Manufacture*, etc.
   Pen-and-ink; 2½ × 9⅝ in.

   (*c*) 'The Vegetable Kingdom.' The Corps de Ballet of Her Majesty's Theatre exhibiting their *hops and capers:* a diseased potato; the Metropolitan Tailor's *monster cabbage;* Welsh leeks. Inscribed *The Vegetable Kingdom*, etc.
   Pen-and-ink; 2¾ × 9½ in.

   (*d*) 'Marine Exhibits.' Captain McQuhae with his friend the Sea Serpent; two marines attending *in order to listen to the Sea Serpent's tail*, etc.
   Pen-and-ink; 2⅝ × 9½ in.

2. Four on one mount, roy., viz. :—

(*a*) 'Patent and Registered Articles.' A prize pauper; machine producing a rich Jew tailor at one end when a half-starved needlewoman has been put in at the other; machine *dedicated to Messrs. G. P. R. James and Alexandre Dumas, and warranted to write* 100 *romances of riveting interest per diem.* Inscribed with above title, etc.
Pen-and-ink; $2\frac{5}{8} \times 9\frac{5}{8}$ in.

(*b*) 'Patent and Registered Articles.' Machines for putting down revolutions, exhibited by General Hayman and Prince Windisgrätz; machines *for subduing Chartism* and *for grinding paupers' noses* exhibited by the Commissioners of Police and the Poor Law Commissioners. Inscribed with above title, etc.
Pen-and-ink; $2\frac{5}{8} \times 9\frac{5}{8}$ in.

(*c*) Exhibits of the Gutta Percha Company. Eartrumpets, canes, cricket bats, cricket balls, and spectacles, all of gutta percha and endowed with marvellous properties; also a lady and gentleman manufactured entirely of the same material. Inscribed *Gutta Percha eartrumpets*, etc.
Pen-and-ink; $2\frac{5}{8} \times 9\frac{1}{2}$ in.

(*d*) 'The Arts and Manufactures of Ireland.' Mr. Dublin Stout; an Irish Ribbonman; an Irish pipe; gentleman of the Young Ireland faction; the cabbage behind which Smith O'Brien was captured. Inscribed with titles of subjects, etc.
Pen-and-ink; $2\frac{5}{8} \times 9\frac{1}{2}$ in.

3. Four on one mount, roy., viz. :—

(*a*) 'The Arts and Manufactures of Ireland.' *Specimens of the finest peasantry in Europe;* the original wild Irish girl; manufactures of Donnybrook fair; the Ghost of Repeal. Inscribed with above titles of subjects, etc.
Pen-and-ink; $2\frac{3}{4} \times 9\frac{1}{2}$ in.

(*b*) 'British Arts and Manufactures—The Marvels of Holloway's Pills.' Professor Holloway in a Triumphal Chariot; the celebrated bad leg of 45 years' standing now positively running; Greenwich Pensioners elated as having no further use for their wooden legs; a cannon loaded with the pills. Inscribed with titles of subjects, etc.
Pen-and-ink; $2\frac{3}{4} \times 9\frac{5}{8}$ in.

(*c*) 'The Arts and Manufactures of the Medical Profession.' Members of the Colleges of Surgeons and Physicians lamenting the spread of Hygeian doctrines; Disconsolate Apothecary; A real prescription; Prize specimens of the stock-in-trade of Doctors' shops. Inscribed with titles of subjects.
Pen-and-ink; $2\frac{3}{4} \times 9\frac{1}{2}$ in.

(*d*) 'The Arts and Manufactures of the Medical Profession.' A disciple of Morison overcoming the Hydra of the Guinea Trade; the Goddess Hygeia distributing Morison's Pills, and representatives of Europe, Asia, Africa, and America rushing to get them. Inscribed with titles of subjects, etc.
Pen-and-ink; $2\frac{3}{4} \times 9\frac{1}{2}$ in.

4. Three on one mount, roy., viz. :—

(*a*) 'The Cardinal's Dream.' Design for title to a series of drawings with grotesque vignette of a cardinal sitting asleep under an enormous hat. Inscribed *The Cardinal's Dream, or what his Eminent Impudence of St. Impudentia Dreamt*, etc. Signed *G. A. S.*
Pen-and-ink on grayish paper, heightened with white; $5\frac{1}{4} \times 4\frac{3}{4}$ in.

A Roman Catholic hierarchy was established in England towards the end of 1850, to which year these drawings presumably belong.

(*b*) PROTESTANT DELEGATES. 'Anti-popery' Delegates from the Metropolitan Parishes, St. Martin's, Aldgate, Bow, St. Bride's, St. Olave's, Old Jewry, and St. Dunstan's; a group of caricature figures. Inscribed *Delegates*, etc.
Pen-and-ink; 5 × 4 in.

(*c*) A POLITICAL SATIRE. Diminutive figures representing England, Scotland, Ireland, Germany, and France riding on Pegasus, whose tail is being pulled by Turkey; at Pegasus' head stands a man in hussar uniform with a whip.
Pen-and-ink over pencil; 5 × 4 in.

[5—8] Designs for another set of satirical drawings on the Great Exhibition of 1851.

5. Two on one mount, roy., viz.:—
(*a*) 'THE GREAT GLASS HOUSE OPENED.' Design for title to a series of drawings on the Great Exhibition; a panel, grotesquely ornamented and with the title and John Bull riding a smiling lion in the centre; medallion heads of foreign European types on a frieze above. Inscribed with title, etc.
Pen-and-ink, touched with water-colours; 5½ × 10 in.

(*b*) 'UPROUSE YE THEN, MY MERRY MEN; IT IS OUR OPENING DAY.' Four subjects: a jostling crowd at the entrance to the exhibition; John Bull opening the door with a huge key; specimen of the 'nice rush' anticipated by Mr. Bull; the rush of hands to the money-taker's box. Inscribed with the title, etc.
Pen-and-ink; 5½ × 10 in.

6. Three on one mount, roy., viz.:—
(*a*) 'THEATRES AND THEATRICALS.' Five subjects: The Indian chief at the Opera; 'all the world at the Victoria'; Dost Mahomed Khan smoking his hookah in the Opera stalls; Walter Belmont studying Hamlet in seventy-two different languages; rage of Kooli Khan at not being allowed to bring his pet hyena to the performance of 'The Somnambulist.' Inscribed with title, etc.
Pen-and-ink; 5½ × 9⅛ in.

(*b*) 'TOUCHING MATTERS ECCLESIASTICAL.' Seven subjects: a missionary from the Eatemraw Islanders sent to convert the Bishop of London to Christianity; a fire worshipper lighting a cigar at a lamp post; all the churches settling their differences 'amicably'; The Chief Rabbi's headgear; a French drummer-boy saluting a beadle; a Mahommedan calling the faithful to prayers from the Whispering Gallery of St. Paul's. Inscribed with title, etc.
Pen-and-ink; 5½ × 10 in.

(*c*) 'HOW THE GOODS WERE ARRANGED.' Five subjects: two assistants helping themselves to exhibits of bread and cheese; the gentleman who attends to the arrangements; a difficult article to catalogue; 'like a catalogue, Sir.' Inscribed with title, etc.
Pen-and-ink; 5½ × 9¾ in.

7. Three on one mount, roy., viz.:—
(*a*) 'MACHINES AND MODELS; TERRIBLE WARNINGS.' Six subjects: Mr. Cleverboots before and after his explaining an hydraulic machine to some ladies; 'Something like a machine'; Miss Fanny Findout going too near a machine in motion; Miss Carelessgal and her lost umbrella-ticket; Mr. Pry ascertaining the perfume of a rare plant; Mr. Touchall and a cornet of modern construction. Inscribed with title, etc.
Pen-and-ink; 5½ × 10 in.

(*b*) 'ACCIDENTS AND OFFENCES; THE BRITISH AND FOREIGN POLICE.' Five subjects: the Policemen cut out with all the cooks by the Gensdarmes; Administration of the justice of all nations on the roof of the Crystal Palace; Foreigners cutting each other's throats; scene in a first-class carriage, a swell mobsman in the train; 'influential citizens' undertaking the duties of special constables. Inscribed with title, etc.
Pen-and-ink; 5½ × 10 in.

(*c*) 'We Never Adulterate Nothing in the Way of Business. Oh, No!' Seven subjects; two Spaniards discussing the merits of brownpaper and cabbage-leaf cigars; an economical Scotchman buying chalk for his milk wholesale; the Pillory revived for adulterators; Thames water —meat and drink at the same time; 'Warranted Articles'; 'Real Cashmere'; Analysis by a Foreign *savant* of Muggins & Co.'s entire. Inscribed with title, etc.
Pen-and-ink; 5⅜ × 10 in.

8. Two on one mount, roy., viz:—

(*a*) 'Crimes and Casualties.' Five subjects; a murderess sent away from Bow Street as the officers of the law are all engaged; a Malay running a-muck in Covent Garden; a Yankee insisting on being hanged by the Sheriff's own hands; Otho King of Greece fined for being drunk and disorderly; joy of two ragamuffins at hearing that the Russian Ambassador has been sentenced for assaulting the police. Inscribed with title, etc.
Pen-and-ink; 5½ × 9⅞ in.

(*b*) 'Freaks of those Confounded Foreigners.' Five subjects; the Emperor of China recognising his cousin in a tea-shop in the Borough; a big Life Guardsman surveying two minute foreign soldiers; the Emperor of Hayti and his attendant, Ram Jam Jellybag, making his serpents perform in an omnibus; a South Sea Islander asking to be allowed to carry the baby for a few moments. Inscribed with title, etc.
Pen-and-ink; 5½ × 9⅞ in.
All purchased October, 1872.

SALT, Henry (b. 1780, d. 1827). Draughtsman and collector; born at Lichfield, pupil of Glover in that town, afterwards of Farington and of Hoppner in London; draughtsman to Lord Valentia on a tour in India; travelled also in Abyssinia; from 1815 British Consul in Egypt, where he made important collections of antiquities, some of which are in the British Museum; died in Egypt.

1. Pagodas at Mahabalipuram. View of the ruins, on the tops of mounds, with rows of palm trees in the foreground and a palanquin with Indian bearers, l.
Monochrome (indigo and Indian ink); roy., 6½ × 9 in.
Engraved by J. Landseer, for Lord Valentia's Voyages to India, Ceylon, etc. (1809), Vol. I., p. 380, pl. 9.

2. View in Abyssinia. A low round tower standing in a plain with mountains in the distance; a camel and a boy on a donkey near the tower; stunted trees in the l. foreground.
Monochrome (indigo and Indian ink); roy., 6½ × 9 in.
Both purchased June, 1869.

SANDBY, Paul, R.A. (b. 1725, d. 1809). Water-colour painter, etcher, aquatint engraver, and caricaturist; born at Nottingham; younger brother of Thomas Sandby; worked on the military survey in Scotland after the rebellion of 1745; afterwards at Windsor, Woolwich, and in London; travelled all over Great Britain, making drawings in water colours, many of which he etched or engraved in aquatint—a process introduced by him into England (1775); one of the foundation members of the Royal Academy nominated by George III.; the pioneer in water colours of the topographical art developed by Turner and Girtin.

The bulk of the following large and representative collection was bequeathed in 1904 by Mr. William Sandby, the artist's descendant.

1. Two on one mount, roy., viz.:—
   (*a*) Draw-well at Broughton, near Edinburgh. A well with buildings l., by which a woman wrings linen in a tub; at the r. a girl approaching; beyond, a bridge over a stream flowing into the Firth of Forth. Signed and dated *P. Sandby Delin*^{t} 1751. Inscribed on the back *To George Fern, Esquire. Prospect of a Draw-well at Broughton, near Edin.*
   Water-colour tint; $6\frac{1}{4} \times 8\frac{7}{8}$ in.
   Etched in reverse by the artist, with altered background.

   (*b*) At Hamilton, N.B. Ruins of an old church l.; wood r.; in the foreground l. two men, one an officer; near the building another man; at the r. cows and sheep; further off, a man with a woman carrying a child. Signed and dated *P. Sandby Fecit* 1750.
   Water colours and body colours; $6\frac{5}{8} \times 9$ in.
   Etched in reverse by the artist, with quite altered background and figures.

2. Near Old Edinburgh. Cottages under a cliff r. along a road which comes into the r. foreground; l., a tree by a brook, and a man standing by a pack-horse speaking to a woman sitting under the tree; a man with a horse on the road beyond.
   Water colours; roy., $7\frac{1}{4} \times 9\frac{3}{8}$ in.

3. Two on one mount, roy., viz.:—
   (*a*) Rear of the Cottages at Bishopgate, Windsor Great Park. Backs of cottages l. and palings round a green, with trees r.
   Water colours with pen outlines; $6\frac{1}{4} \times 10\frac{3}{8}$ in.

   (*b*) Thomas Sandby's House (Deputy Ranger's Lodge), Windsor Great Park. A tree l., a clump of three trees r., with a view of the house between, and fence in front of it; two horses under the trees r., sheep l.
   Water colours; $6\frac{1}{8} \times 10\frac{5}{8}$ in.

4. Two on one mount, roy., viz.:—
   (*a*) Thomas Sandby's House, Windsor Great Park. The house standing among trees at some distance; in the foreground a drive, with trees r., past which a man is riding.
   Water colours; $4\frac{1}{2} \times 6\frac{3}{4}$ in.

   (*b*) In Thomas Sandby's Garden. Clumps of trees among winding walks r., lawn l. Inscribed *In Mr. Sandby's Garden.*
   Water colours; $4\frac{1}{2} \times 7\frac{1}{2}$ in.

5. View from Mr. Isherwood's Brewhouse, Datchet Lane. View down a street, with waggons in a shed at the foot of it, and Windsor Castle beyond.
   Indian ink and water colours; roy., $5\frac{3}{8} \times 7\frac{1}{4}$ in.

6. 'Workshops in the Woodyard in Windsor Great Park—the East Entrance on the left, 1792.' Two trees, with woodsheds beyond; at the r. two men sawing a trunk; a man with an axe beyond the trees. Inscribed as above on the mount.
   Water colours; roy., $7\frac{1}{4} \times 11\frac{3}{4}$ in.

7. In the Woodyard, Windsor Great Park. Sheds with trees beyond; in the foreground a man hewing one of several felled trees; at the l. a man with a cart and team of horses for transporting trunks.
   Water colours; roy., $7 \times 10\frac{3}{4}$ in.
   Formerly in the Wellesley collection.

8. Two on one mount, roy., viz.:—
   (*a*) Woodcart, Windsor. A cart with logs lying under and about it, trees beyond.
   Water colours; $7\frac{1}{2} \times 9\frac{1}{4}$ in.

(*b*) WOODCART, WINDSOR. A similar cart, with logs lying about it; trees l. woodshed r.
Water colours; 7 × 10½ in.

9. Two on one mount, roy., viz.:—
(*a*) WOODCART, WINDSOR FOREST. A cart, with team of four bullocks, and a man attaching a log to it; felled trees in foreground.
Water colours; 6 × 7¾ in.
(*b*) WINDSOR PARK FROM SNOW HILL. View of the Park and distant Castle from rising ground, with trees r.; evening light.
Water colours; 4⅞ × 7⅞ in.

10. SAND-PIT GATE-HOUSE, WINDSOR GREAT PARK. A road leading past trees l. to the house, which stands beyond a fence, through a gate in which a man drives a cart; in the foreground a man with a pack-horse; a blasted tree r. Inscribed *P. S. Sandpit Gate, W.P.*
Water colours; roy., 7 × 11½ in.
Formerly in the Wellesley collection.

11. WINDSOR CASTLE, FROM MRS. BUCKWORTH'S HOUSE ON BISHOPGATE HEATH. View down an avenue of tall trees r.; at the l. a distant view of the Castle; a man on horseback and two seated ladies by the last tree at the l.; and a figure in the avenue caught by the light which comes from the l.
Body colours; roy., 7¾ × 10½ in.

12. WINDSOR CASTLE, THE TERRACE, LOOKING E. The terrace, with castle walls and towers r., partly masked by trees along a grass border; an officer and lady in the foreground; two figures at the end of the terrace.
Water colours, with pen outlines and white on figures; roy., 6¾ × 10¾ in.
Engraved in aquatint by the artist, on a larger scale and with different figures, 1776.

13. S.W. VIEW OF ETON COLLEGE. View of the College from a field, with trees in the hedgerow r., cattle and horses in the foreground, and a woman and child with a kite on a footpath l.
Water colours and Indian ink; roy., 8½ × 15 in.

14. OLD HUNDRED STEPS, WINDSOR CASTLE. Steps at the r. leading up a steep slope to the Winchester Tower and Henry VIII. bastion; scattered trees on the slope, and a man going up the steps.
Water colours; roy., 7¾ × 10¼ in.

15. IN WINDSOR PARK, 1802. A glade in the Park, with part of the Castle at the end of it; a milkmaid coming with two cows into the foreground.
Indian ink and water colours; roy., 11¾ × 9½ in.
Formerly in the Wellesley collection.

16. IN WINDSOR WOOD. Part of the wood; the ground sloping gently up r. and l.; in the foreground a man and woman gathering sticks.
Water colours; roy., 8½ × 13¼ in.

17. NEAR VIRGINIA WATER, WINDSOR GREAT PARK. A road l. leading down through the Park; a glimpse of low hills beyond; in the foreground a fallen trunk at the foot of the trees.
Water colours and body colours; roy., 9 × 12 in.

18. Two on one mount; roy., viz.:—
(*a*) THE TERRACE, WINDSOR CASTLE, LOOKING W. The terrace, with trees l. and Winchester Tower beyond; a lady and gentleman walking at the r.
Black chalk on greenish prepared paper; 4⅜ × 5¼ in.
(*b*) IN WINDSOR WOOD. Clustered trees in a hollow, with rising ground behind; in the foreground five woodmen, a team of oxen dragging a great log, and a woodcart, with oxen, r. Signed and dated *P. Sandby* 1793.
Water colours and pen on blue paper heightened with white; 5⅝ × 7⅝ in.

19. Studio of the Artist, 4, St. George's Row, Bayswater. View looking down into a courtyard with the studio at the end of it; at the l., a garden in which an old man is hoeing, and several girls watering flowers, etc.; in the r. foreground a woman with a tray comes down some steps from the studio balcony; another woman is busy at the end of the court.
Water colours and body colours on gray paper; roy., 9 × 11 in.
Reproduced in W. Sandby's 'Thomas and Paul Sandby,' 1892, p. 110.
In 1772 the artist purchased a house, No. 4, St. George's Row, where he lived till his death. A drawing by Girtin of the row, is catalogued under his name (No. 57). The house was afterwards known as 23, Hyde Park Place, and pulled down, 1901.

20. View of Paddington from the Back of the Artist's House. A view over garden walls and outbuildings to a green, a long row of poplars, and houses beyond. Inscribed *Paddington from St. George's Row. P. Sandby.*
Water colours; roy., 7 × 11¼ in.

21. In the Fields at Bayswater, looking towards Craven Hill. A field with sheep and cattle, bordered by a high fence l., beside which in the foreground comes a man; at the bottom of the field a stream with a large house on the other side; cottages r. among trees; rising wooded ground beyond. Inscribed *Bayswater*, 1793. *P. S.*
Water colours; roy., 7¼ × 16 in.

22. Flora Tea Gardens, Bayswater. A white house l. with garden in front, and stream r. crossed by a wooden bridge leading to the house; on the bridge are two men, near the house two ladies; a boy with a tree on the path by the water and a man in blue coat leaning on a fence in the l. foreground.
Water colours; roy., 7⅞ × 10¾ in.
Reproduced in W. Sandby's 'Thomas and Paul Sandby,' p. 48.

23. Entrance to Kensington Gardens, near the Second Turnpike from Oxford Street, 1797. View looking towards London, with a row of houses at a little distance on the l. side of the road, and the wall of Kensington Gardens r.; two ladies entering by a gate in the wall, approached from the road by a path which skirts a small pond. Inscribed on the back as above.
Water colours with pen outlines; roy., 8½ × 10½ in.

24. West View of the Keeper's House in Hyde Park, 1797. View of the house in an enclosure, backed by trees on a slope towards the r.; in the foreground a ditch with high palisade l., and gate over which a boy climbs, while two boys and a girl play below. The title given above was pasted at the back of the drawing.
Water colours; roy., 10 × 14½ in.

25. Two on one mount, roy., viz.:—
(*a*) The City Conduit, Bayswater Fields. A round building with conical roof, standing at the r. among fields with trees about it l. and a man filling a bucket at the water in front of it, while a woman holding a child looks on.
Water colours; 7 × 9 in.
(*b*) The same Subject. View from the other side, with the trees at the r.; a man and woman walking past the building.
Water colours; 7⅛ × 9¼ in.

26. Woolwich from Powis Street. View down a long road to Woolwich; at the l. an octagonal building among gardens; an officer, a man on horseback and two girls coming down the road; at the l. a woman leaving the road by a stile, and another woman, basket on head, meeting her.
Water colours; roy., 10 × 16¾ in.
Formerly in Col. Gravatt's collection; purchased by him at the Paul Sandby sale, 1817.

27. Powis Street, Woolwich. An octagonal building with cottage built on to it; at the l. a road leading past the house; at the r. a fence with fields beyond, a cart and part of a shed in the foreground; a man stands at the door of the house, a woman passes through a gate in the fence.
Water colours; roy., 9⅛ × 16¼ in.
Formerly in the Gravatt collection.

28. Near Charlton. A village seen at some distance on the top of green slopes, with scattered trees; in the foreground, a group of two men, one a soldier, and a woman; a clump of trees l., and hay-waggon on a road just beyond; a glimpse of river r.
Water colours with pen outlines; roy., $9\frac{3}{4} \times 12\frac{3}{8}$ in.

29. Lime Kilns, Charlton, Kent. Smoking lime kilns, with house beyond l.; workmen near the kilns; in the foreground a cart, the driver standing and drinking from a mug brought by an inn-keeper; a woman sitting under a tree beside them r.
Body colours on blue paper; roy., $8\frac{1}{2} \times 10\frac{1}{2}$ in.

30. The Old Royal Military Academy, from Prince Rupert's Walk in Woolwich Warren. View of the building at some distance l.; crossing the foreground, a fence with two gaps in it, through one of which come two men; clumps of trees in front of the fence; a pond l. and a glimpse of shipping and river r.
Monochrome wash with pen outlines; roy., $10\frac{3}{8} \times 14\frac{3}{4}$ in.
Formerly in the artist's collection.
Nos. 1–30 were bequeathed by W. Sandby, Esq., August 1904.

31. Two on one mount, roy., viz.:—
(*a*) South View of Shrewsbury Castle. Remains of the castle on a hill at the l. above the Severn which curves underneath it into the r. foreground; two boats on the river, one with a sail; two anglers talking with a soldier on the bank, and a woman and child l.
Water-colour tint with pen outlines; $4\frac{3}{4} \times 7\frac{1}{2}$ in.
Engraved by W. Watts, 1777, for the "Virtuosi's Museum."
(*b*) The Princes' House at Kew. View of the house at a little distance with a green in front and an avenue of trees r.; three horses in the foreground and at the l. a nurse and five children with a go-cart; beyond the trees a glimpse of Syon House across the river.
Water-colour tint with pen outlines; $5\frac{1}{8} \times 7\frac{3}{4}$ in.
Engraved by M. A. Parker, 1776, for the "Virtuosi's Museum."
Bequeathed by the Rev. C. M. Cracherode, 1799.

32. Two on one mount, roy., viz.:—
(*a*) Wakefield Lodge in Whittlebury Forest; the seat of the Duke of Grafton. The house-front seen from the side at the l., a coach just leaving the house, and two figures on the doorsteps; a lady and two children in l. foreground.
Water-colour tint; $5\frac{1}{4} \times 7\frac{1}{4}$ in.
Engraved by E. Rooker, 1774.
Formerly in the Broderip collection.
(*b*) Hackwood Park, Hants. Distant view of the house at the l., with park in front and beneath it; in the foreground a hay-field with haymakers and waggon, a man and woman resting under a tree r.
Water-colour tint with pen outlines; $5\frac{1}{4} \times 7\frac{1}{4}$ in.

33. Two on one mount, roy., viz.:—
(*a*) West Combe, Kent, the seat of the Marchioness of Lothian. A near view of the house from the front, with park sloping into the foreground, where a tall lady in black is speaking to a group of two young men with a girl and boy.
Water-colour tint with pen outlines; $4\frac{3}{4} \times 7\frac{5}{8}$ in.
Engraved by W. Watts, 1779, "Seats of the Nobility and Gentry," pl. 31.
(*b*) Picton Castle, Pembrokeshire, the seat of Lord Milford. The castle, seen beyond a plantation, with glimpse of sea l.: cattle in foreground.
Water-colour tint; $5\frac{1}{4} \times 7\frac{3}{8}$ in.
Engraved by W. Watts, 1779.

34. Tutbury Castle, Staffordshire. View from under an open shed or shelter among the ruins with cart l., and a man leading a horse r.; beyond, a woman driving cattle, and a ruined tower on a mound at some distance. Inscribed *Tudbury Castle*, 1793.
Water colours; roy., 6⅞ × 9¼ in.

35. Part of the Old Welsh Bridge, Shrewsbury. View of the bridge from the river, with the gateway at the further end; a church spire beyond, l.; a boat on the river r.
Water colours; roy., 7⅜ × 10⅜ in.

36. Old Welsh Bridge, Shrewsbury. The bridge crosses the middle distance, the gateway tower rising towards the r.; in the foreground l. a huge tree, under which washer-women are busy; a dragoon watering two horses r.
Water colours; roy., 9⅜ × 11⅜ in.

37. Beauchief Abbey, Derbyshire. A small church built of the remains of an old abbey, seen from the N.E. with house r. and wooded hill behind; in the foreground a milkmaid running from a bull in a field. Inscribed on the margin *Beauchief Abbey in Derbyshire, belonging to Strelley Pegge, esq.*, and in another hand *P. Sandby.*
Water colours with pen outlines; roy., 10½ × 15½ in.
Engraved in 'The Virtuosi's Museum,' pl. 28, 1778.
Formerly in the artist's collection.

38. Keeper's Lodge, Easton Park, Essex. View in park; the lodge at some distance partly hidden by trees; a big oak r. by a ditch.
Water colours; roy., 8⅜ × 13¼ in.

39. Gate of Coverham Abbey, in Coverdale, near Middleham, Yorkshire, 1752. A low Gothic arch with ruins at either side, all overgrown with grass and bushes at the top; a boy and dog under the arch, beyond which appear a green and houses.
Water colours and body colours; roy., 10⅜ × 15¼ in.
Formerly in the artist's collection.

40. Part of Middleham Castle, Yorkshire, 1760. A near view of part of the ruins, with tree close in front of walls r.; a gate in an archway towards the l., on the path to which is a woman carrying a pail: two cows l.
Water colours; roy., 11⅞ × 17 in.
Formerly in the artist's collection.

41. Part of Middleham Castle. View of the ruins at the r. beyond a bush-grown wall, a tower towards the l. half hidden by trees; two men on horseback near the foreground.
Water colours; roy., 7½ × 10¾ in.

42. At Ilfracombe, Devon. A man driving sheep along a road which leads out of the foreground past a clump of trees r. to scattered houses and woods; beyond, moorland rising to two tors.
Water colours and body colours (grey and brown); roy., 10⅛ × 14½ in.
Formerly in the artist's collection.

43. Conway Castle. View of the castle from a bend of the Conway river, mountains rising behind r., sea l.; a horseman on the river bank, tree and rock in foreground l.
Water colours with pen outlines; roy., 7 × 9½ in.

44. Carew Castle, Pembrokeshire. View of the castle on an eminence at the r., with wall and road running into the foreground l.; a woman and seated man by the wall r., a drover on a horse with woman and children behind him l., and further off, a rider galloping; two figures near the castle; hills beyond water in the distance.
Water colours; roy., 8⅛ × 11⅞ in.

45. Lamphey Palace, Pembrokeshire. View of the ruins at a little distance, with a field between them and a stream flowing in a hollow near the foreground; on the bank a man and two women, one with a child on her lap, are seated; a horse l., tree r.
Water colours; roy., 8¼ × 11⅜ in.

46. Coity Castle, Glamorganshire. Ruins on high ground l. sloping down r. to a village; an old man speaking to two boys seated on grass near the foreground; evening light from the l.
Water colours; roy., $8\frac{1}{4} \times 11\frac{3}{4}$ in.

47. At Edwinsford, Carnarvon. A fisherman on a rock casting his rod in a stream which comes from under dark woods on a hill through a narrow passage into the foreground; trees on rocky banks at either side.
Water colours with pen outlines; roy., $7\frac{5}{8} \times 11\frac{1}{2}$ in.

48. Iron Forge, Barmouth, N. Wales. A stream coming down from a green hill and broken by a fall foaming into the l. foreground; at the l. a mill; at the r. a man sketching under an umbrella held by a servant, another man in red coat by the water and a boy on the rocks above.
Water colours; roy., $8 \times 11\frac{3}{4}$ in.

49. Gate of Winnye's Priory, Glamorganshire. Ruined walls and archway l., with a path leading past them to grassy hills; in the foreground l., a man talking to a woman and child sitting on a felled tree; two horses by a clump of birches r.; two women by the gateway.
Water colours; roy., $8\frac{1}{8} \times 11\frac{3}{4}$ in.

50. Eagle Tower, Carnarvon Castle. The tower rising l. from the water of the harbour; a ship and boats r. with woods on the further shore; in the foreground an officer talking to two girls, at the r. two boys leaning on a low wall over the water.
Indian ink and water-colour tint with pen outlines; roy., $7 \times 9\frac{5}{8}$ in.
Different from the aquatint engraving published by the artist in 1786.

51. Two on one mount, roy., viz.:—

(*a*) Snowdon. Distant view of the mountain; in the middle distance a castle above a river which flows under a bridge l.; in the foreground l. two figures under a tree. Signed *Paul Sandby fecit.*
Water colours (grey and brown); $5\frac{1}{2} \times 8$ in.

(*b*) Snowdon. A near view, with small church and cottages among trees at the foot; a woman in the foreground.
Water colours and black chalk; $6\frac{1}{4} \times 9\frac{3}{8}$ in.

52. Hubberstone Priory Gate, Pembrokeshire. A Gothic gateway ivy-covered and in ruin; other remains l., water r.; in the foreground a man with a pitchfork guiding a horseman on the road leading through the archway.
Water colours; roy., $6\frac{3}{4} \times 11\frac{1}{2}$ in.
Nos. 32–52 were bequeathed by W. Sandby, Esq., August, 1904.

53. Entrance to Carisbrooke Castle. The gateway of the castle, with ruins of a round tower behind, at the l., and a road coming out of it into the foreground; at the r. a view over a river below with houses on the near bank; in the foreground a girl with a hayrake talking to a drayman riding his horse; at the l. a man and woman on a seat, and a man with a dog nearer the gateway.
Water-colour tint with pen outlines; roy., $9\frac{3}{8} \times 16$ in.

54. A Wayside Inn. A flat road coming into the foreground past an inn which stands at the l., partly hidden by a flanking shed, and with a tall tree in front, under which two soldiers lounge; on the road in the foreground is a man on a horse with panniers, smiling at a drunken peasant whose staggering hilarity his wife and child are trying to restrain.
Water-colour tint, with pen outlines; roy., $9\frac{1}{2} \times 16$ in.

55. An Inn on a Common. The edge of a common in front of an inn, which stands off a road l. partly shadowed by a group of trees; three soldiers by the wayside r. are playing skittles, and a loaded dray with three horses on its way up the road which winds over the undulating common r.
Water-colour tint, with pen outlines; roy., $10\frac{1}{8} \times 16\frac{1}{2}$ in.

56. Landscape with a Pond. A sandy road l. passing two trees which stand on a bank above a pond, beyond which r. is a gate in a fence and a cottage roof among trees; two figures on the road.
Water colours, with pen outlines; roy., 10 × 13¾ in.
Nos. 53–56 were purchased October, 1877.

57. View of a Castle. View on the banks of a river looking towards a castle built on a rock above the water l.; two travellers riding in the foreground. In an oval.
Indian ink and sepia, partly tinted; roy., 2½ × 3¼ in.
On the back is the inscription: *P. Sandby Removed to Mrs. Pows in Dufours Court, Broad Street; near Carnaby Market, the last House on the left hand side.*
Bequeathed by the Rev. C. M. Cracherode, 1799.

58. View of a Castle (Edinburgh?). Oval view on a road looking down to the shores of a river or estuary, with the castle on a rock at the r.; a woman on a donkey talking to a man in the foreground; the view framed in trees. The castle represented is Edinburgh Castle, but the surroundings seem added from fancy.
Indian ink, tinted with water colours; roy., 3⅝ × 2½ in.
On the back is the inscription: *Mr. P. Sandby in Dufours Court, Broad street, Carnaby Market.* A later hand has added: 1803. *Very old, found amongst Sir W. Hamilton's papers.*
This and the preceding sketch were used by the artist as notices of changed address to send to his friends and patrons. He was living at Dufour's Court in 1760 and removed thence to Poland Street in 1766.
Presented, 1818, by Dorothea, Lady Banks, as part of the collection of Miss S. S. Banks.

59. Two on one mount, roy., viz.:—
(*a*) A Gateway. A gateway in the angle of a battlemented wall, the gate flanked by towers with small spires on the top of them, and half-covered with ivy; two buildings partly seen beyond.
Water colours; 4¼ × 7⅛ in.
(*b*) A Ruin. A Gothic ruin, with road below l. leading to a distant town; in the foreground two cows; a man cutting a tree r., and a man on the road l.
Body colours; 5¼ × 7⅛ in.
Etched by the artist, 1758.

60. Landscape; on the Severn Estuary (?). View looking over a partly wooded hollow to an estuary and hills beyond; at the l., a castle on the top of a craggy height; r. a hillside.
Water colours; roy., 8½ × 11 in.

61. Two on one mount, roy., viz.:—
(*a*) Moonlight Scene. A park with a great elm r. and l., and figures by a coach between; moon and clouds.
Water colours; 3⅞ × 5½ in.
(*b*) Sunset on a Stream. Sunset effect behind clouds above a river flowing between wooded banks; a fisherman in the foreground r.
Body colours on blue paper; 5 × 6⅜ in.

62. Castle and Stream. A castle ruin l., with mountain behind, on the high bank of a stream which comes over a low fall into the l. foreground; rocks and trees r.; in the foreground a fisherman, with a woman and child sitting on a rock.
Water colours, with pen outlines; roy., 9½ × 11¾ in.
Inscribed by Thomas Sandby on the original mount *Paul Sandby. T.S.*

63. Landscape Composition. Oval composition; a youth on horseback giving alms to a beggar on an upland road looking down on a castle ruin, with bridge and river r. and isolated mountain in the distance; near the beggar r. stand

a woman and child; at the l. a tree on a rocky bank, with a fountain at which a man is watering his horse.
Signed and dated *P. Sandby Pinx.* 1761.
Water colours; oval; roy., 16¼ × 12½ in.

64. A Lime-kiln. A quarry with kiln built at the r.; a road from the r. foreground leads to the top of the kiln; another road in the hollow l.
Indian ink and water colours; roy., 10¾ × 17⅝ in.

65. A Cottage. An old cottage, thatched and gabled, seen from the other side of a fence; outside the door a woman carrying a child; in the r. foreground a girl seated with a baby in her arms.
Water colours; roy., 9¾ × 14 in.

66. A Country Inn. Two soldiers, one lying, the other standing, under a tree on a patch of green by the roadside; r., two houses adjoining each other, apparently an inn.
Water colours, with pen outlines; roy., 10½ × 16¼ in.

67. Study of a Birch. An old birch tree standing before a house r. by the side of a road which winds across a level; a man with a pack, followed by a boy and dog, comes into the foreground; further off, a horseman meeting a waggon.
Water colours; roy., 10¼ × 7½ in.

68. A Forest Tree. Study of an oak in a forest. Inscribed on the back *P. Sandby*, 1790.
Water colours; roy., 12⅛ × 9½ in.

69. Landscape with Cattle. A stream crossed by a footbridge l.; at the r. a woman driving sheep and cows down a field which slopes from a cottage to the bridge; beyond, the valley through which the stream winds and a mountain in the distance.
Body colours; roy., 9 × 13 in.

70. Ruin above a River. A river partly seen curving under a bridge between hills r. and a cliff topped by a castle ruin l.; in the foreground a bank sloping down in woods to the water; a single tree l.
Water colours on blue paper, touched with white; roy., 10¾ × 15⅜ in.

71. Three on one mount, roy., viz.:—
(*a*) On the Blackwater, Ireland. Moonlight on the river, with mountains on each side and in the distance; a round tower r.; tree, boat, and two figures l.
Body colours; 4 × 5¾ in.
(*b*) Sketch at Sea. A calm sea; a boat with men hauling in a net r.; brig l., and other shipping in the distance.
Indian ink and pencil on blue paper touched with white; 5 × 7½ in.
(*c*) Travellers by Moonlight. A man on a horse with a guide on foot coming past a tree l. on the bank of a moonlit river.
Water colours and body colours over charcoal on blue paper; 4¼ × 5⅝ in.

72. Two on one mount, roy., viz.:—
(*a*) Design for Transparent Window Blind. A tree by a stream breaking over rocks; a glimpse of a ruin among trees beyond. Inscribed on the back *for a transparent Window Blind. P.S.* 1809.
Water colours and body colours; 7¼ × 3⅜ in.
(*b*) Design for Window Blind; Easton Lodge. An open park glade with the Lodge in the distance. Inscribed on the back *Easton Lodge, design for a Transparent Window Blind. P. S.* 1809.
Water colours; 7 × 4½ in.

73. Two on one mount, roy., viz.:—
(*a*) Design for Blind. View of wood and hill framed in foliage of trees, with decorative border. Inscribed on the back *Design for a transparent Window Blind. P. S.* 1809.
Water colours with pen outlines; 7 × 4 in.

(*b*) Design for Blind. A Gothic arch giving a view under arching trees of a ruin. On the back the same inscription as on the last drawing of a wooded hill.
Water colours and body colours with pen outlines; 7 × 3⅞ in.

74. An Old Bridge. Part of a bridge seen from the river below, the arch and pier nearest the bank r. being of masonry (apparently a ruin), with a house built above, supported by timber props; the bridge is continued l. in a timber framework, one span only showing; beyond, at the l. distant hills; at the r. a wharf; in the foreground a man pushing off a boat; another man and a dog on the wharf above.
Reed pen and water-colour tint; roy., 11¼ × 15⅞ in.

75. Dead Tree and Pool. A dead tree l. leaning out from the bank of a pool, by which a road comes r. past cottages under a low hill, backed by a distant mountain; above the pool a hill-side l., and a group of trees on the further bank.
Water colours (grey and brown); roy., 10⅝ × 16¼ in.

76. Moonrise on a River; after Richard Wilson. Moonrise over a river, on the flat shore of which r. are some scattered trees, and at the water's edge a square tower; in the l. foreground a bare bank with two tall posts at the edge, and a group of four figures looking at the view.
Inscribed by the artist on the original mount *P. Sandby from Wilson.*
Distemper and black chalk; roy., 11½ × 15¾ in.

77. Italian Landscape; after Richard Wilson. A high bank with small tower on a rock r., and a river flowing under it into the l. foreground; on the edge of the bank a man stands near two reclining figures; on the further shore a building l. over brushwood, and a hill beyond. Signed *P. S.* and marked with the artist's stamp.
Black chalk and Indian ink on blue paper touched with white; roy., 8⅞ × 11¾ in.

78. Landscape with two Horsemen. Two horsemen coming round a steep bank l. along a path into the foreground, the foremost speaking to a country girl; at the r. the skirt of a wood, with a glimpse of water and hill beyond.
Black and white chalk on brown paper; roy., 11⅝ × 15¾ in.
Nos. 59–78 were bequeathed by W. Sandby, Esq., August, 1904.

79. Landscape Composition. A lake; tree in r. foreground, round tower on low hill beyond; distant mountain l.
Pen-and-ink with Indian ink wash; roy., 6¼ × 7⅞ in.
Purchased May, 1876.

[80–96.] Figure sketches made in Edinburgh and the neighbourhood after the rebellion of 1745.

80. Three on one mount, roy., viz.:—
(*a*) Jacobite Prisoners. Two Highlanders handcuffed together and walking away under the escort of four soldiers; one of the prisoners turns his head back to an old woman who follows l. with a child in her arms and a dog at her heels.
Indian ink wash and pen, partly tinted; 3¼ × 5⅝ in.
(*b*) A Fair. Open ground with men and women dancing and drinking near a tent in the centre, behind which are other booths; in the r. foreground a dealer persuading a stout citizen to buy a horse which is being trotted before him; at the l. a girl with a basket and a group of boys standing by a table; beyond, a cow dragging a man who holds on to her tail.
Indian ink wash and pen, partly tinted; 4⅛ × 9½ in.
(*c*) High Street, Edinburgh, 1751. View of a street wall pierced by an archway (or close) at the entrance of which is a group round a man with a tray on his head; at the r. another group near a fruit stall; in the r. foreground a lady and gentleman walking; at the l. a Highlander talking to a woman with a shawl over her head who points to two men standing near. Inscribed *Drawn in the High Street at Edinboro, March 1st,* 1751.
Indian ink wash and pen, partly tinted; 4⅝ × 8¼ in.

81. Three on one mount, roy., viz. :—

(*a*) A Dray. A brewer's loaded dray or sledge standing in the street; near it a man holding another horse and talking to a group of women.
Indian ink wash and pen, partly tinted; $2\frac{3}{4} \times 6\frac{1}{8}$ in.

(*b*) Street Scene. Two barefoot boys and a woman with a basket; a man and woman talking together; a man getting drink from an old woman's stall; three women seen from behind.
Indian ink wash and pen, partly tinted; $2\frac{3}{4} \times 7\frac{5}{8}$ in.

(*c*) Reading a Proclamation. A functionary reading a paper aloud to a small crowd of men and women.
Indian ink wash and pen, partly tinted; $3\frac{1}{4} \times 5\frac{5}{8}$ in.

82. Three on one mount, roy., viz. :—

(*a*) Street Scene. Two officers in red questioning a crowd of people; in the l. foreground a group of three men and a woman.
Indian ink wash and pen, partly tinted; $2\frac{5}{8} \times 7\frac{1}{4}$ in.

(*b*) Scene at the Execution of John Young. A crowd of men and women filling the foreground; beyond them l. the gallows officers with the condemned man on a platform; at the r. a building with two men on the roof. Inscribed *Drawn at the Execution of John Young in the Grass Market, Edinbro'*, 1751.
Indian ink wash and pen, partly tinted; $4\frac{1}{4} \times 8\frac{3}{4}$ in.

(*c*) Street Scene. Groups of men and boys waiting, while others pass by; a dray at the r.
Indian ink wash and pen, tinted; $3\frac{1}{4} \times 7\frac{1}{4}$ in.

83. Four on one mount, roy., viz. :—

(*a*) A Group. Four men standing together, two of them with whips; a horse l.
Indian ink, tinted; $3\frac{7}{8} \times 3\frac{7}{8}$ in.

(*b*) A Man in a Cloak. A man sitting wrapped in a cloak, seen by firelight.
Indian ink, tinted; $3\frac{3}{4} \times 2\frac{1}{2}$ in.

(*c*) The Peep-Show. Boys looking at the peep-show; other figures near.
Indian ink, tinted; $4\frac{1}{4} \times 4\frac{1}{4}$ in.

(*d*) A Blind Beggar. A blind beggar standing in the street; two men and a woman in the background.
Indian ink, tinted; $4\frac{1}{2} \times 4\frac{3}{8}$ in.

84. Three on one mount, roy., viz. :—

(*a*) A Man Lying by a Garden Fence.
Indian ink, tinted, over pencil; $3\frac{1}{2} \times 6\frac{3}{4}$ in.

(*b*) A Greeting. An old man with long white beard greeted by a young woman and two children, among a crowd of people.
Indian ink wash and pen, partly tinted; $4\frac{1}{8} \times 6$ in.

(*c*) Chess Players. A large room in which two men are playing chess, and three others looking on; at the l. a group of three at a table by a window.
Indian ink wash and pen, partly tinted; $3\frac{7}{8} \times 6\frac{1}{4}$ in.

85. Three on one mount, roy., viz. :—

(*a*) Street Groups. A girl carrying a jug; two ladies; a lady and gentleman; two men arguing together.
Indian ink wash and pen, partly tinted; $3 \times 7\frac{3}{8}$ in.

(*b*) Pedlars, etc. Boys playing round a pole or flagstaff; three pedlars and a man riding at the l.; a lady and gentleman and a man with a horse at the r.
Indian ink wash and pen, partly tinted; $3\frac{3}{8} \times 8\frac{7}{8}$ in.

(*c*) A Meat Market. Two butchers quartering calves, surrounded by loiterers and onlookers; two sketches of an old woman in the r. foreground.
Indian ink wash and pen, partly tinted; $4\frac{3}{4} \times 9\frac{1}{4}$ in.

86. Four on one mount, roy., viz.:—

(*a*) Scene Outside a Building. Men peeping through chinks in the wall of a wooden building; three women l.
Indian ink wash and pen, partly tinted; 2½ × 5¼ in.

(*b*) Group of Men and Women Loitering.
Indian ink wash and pen, tinted; 2½ × 5¼ in.

(*c*) Market Scene. A man drawing on his gloves and talking to a man seated on a bench; other figures near, carrying baskets.
Indian ink wash and pen, partly tinted; 2¾ × 5¼ in.

(*d*) Street Scene. A man helping a woman, carrying a basket on her head, up some wooden stairs at the r.; a man rolling a barrel l., and two other figures.
Indian ink wash and pen, partly tinted; 3½ × 6¾ in.

87. Three on one mount, roy., viz.:—

(*a*) Groups of Men and Women Walking.
Indian ink wash and pen, partly tinted; 2¾ × 5½ in.

(*b*) Scene at a Street Stall. Men and women eating broth or porridge at an old woman's stall.
Indian ink wash and pen, partly tinted; 3¼ × 6¼ in.

(*c*) Scene at a Barrier. A barrier across a road, with groups of men and women leaning against it or standing near; at the l. girls with wheelbarrows.
Indian ink wash and pen, partly tinted; 3 × 5¾ in.

88. Four on one mount, roy., viz.:—

(*a*) A Beggar. A beggar holding out his wig in lieu of a hat.
Indian ink wash and pen; 4⅛ × 2⅜ in.

(*b*) A Butcher's Shop. A butcher outside his shop and a man entering a cobbler's shop adjoining; a view of shipping down a narrow lane r.; a man and woman and two children at the entrance of the lane.
Indian ink wash and pen; 4⅜ × 8½ in.

(*c*) A Beggar with a Staff, Seated.
Indian ink wash and pen; 3½ × 2⅜ in.

(*d*) A Woman Leading a Child with a Toy.
Indian ink wash and pen; 3⅜ × 2¼ in.

89. Two on one mount, roy., viz.:—

(*a*) A Woman making a Bed.
Indian ink wash and pen.

(*b*) A Highland Laird Making His Will. A Highland Laird sitting on the floor of a cottage which serves also as a stable for a horse, and making his will while his wife stands over him, wringing her hands, and two dogs and a goat come up on either side.
Indian ink wash and pen; 6 × 5⅜ in.
Inscribed on the back *A Highland Laird's Will found among some papers taken from the Rebels in the year* 174[5?] *To its ain Tune:—Syne now by Fate I gang my gate | Far far ayont the Bogie*, etc.

90. Five on one mount, roy., viz.:—

(*a*) A Man Plying a Rake, and a Beggar Seated.
Indian ink, slightly tinted; 3 × 4¾ in.

(*b*) A Group of Men in Conversation.
Indian ink, partly tinted; 2¾ × 4¼ in.

(*c*) Men Sitting on Benches in a Public Place.
Indian ink wash and pen, partly tinted; 2¼ × 3⅝ in.

(*d*) Men and Women Sitting on a Grass Bank.
Indian ink, tinted; 2¼ × 3 in.

(*e*) A Midday Rest. Two men lounging on some wooden stairs; two men and two women with baskets resting l.
Indian ink wash and pen, partly tinted; $2\frac{1}{4} \times 6\frac{1}{2}$ in.

91. Six on one mount, roy., viz.:—
(*a*) A Highlander Talking with a Girl.
Indian ink wash and pen; $2\frac{3}{4} \times 1\frac{3}{4}$ in.
(*b*) A Hairdresser Curling a Lady's Hair.
Indian ink wash and pen, touched with colour; $2\frac{3}{4} \times 1\frac{3}{4}$ in.
(*c*) A Beggar Sitting on the Ground.
Indian ink wash and pen; 3 × 3 in.
(*d*) Two Washerwomen.
Indian ink wash and pen; 2 × $2\frac{5}{8}$ in.
(*e*) Three Men Walking, and a Beggar Woman.
Indian ink wash and pen, slightly tinted; $2\frac{5}{8} \times 2\frac{1}{2}$ in.
(*f*) Groups of Men and Women Talking.
Indian ink wash and pen; $2\frac{7}{8} \times 8\frac{1}{4}$ in.

92. Four on one mount, roy., viz.:—
(*a*) Two Women, One Carrying a Child.
Indian ink wash and pen, tinted; $2\frac{7}{8} \times 2\frac{5}{8}$ in.
(*b*) A Beggar Walking.
Indian ink wash and pen, slightly tinted; $4\frac{3}{8} \times 2$ in.
(*c*) A Beggar Holding His Cap.
Indian ink wash and pen, slightly tinted; $4\frac{3}{4} \times 2\frac{1}{8}$ in.
(*d*) A Man with a Spade.
Indian ink, tinted; $5\frac{1}{2} \times 3\frac{5}{8}$ in.

93. Nine on one mount, roy., viz.:—
(*a*) A Young Woman Carrying a Child.
Indian ink wash and pen, slightly tinted; $2\frac{5}{8} \times 1\frac{1}{8}$ in.
(*b*) Group of Figures. A man carrying three-legged stools; a girl supporting an old man; a man sitting on the ground.
Indian ink wash and pen, tinted; $2\frac{7}{8} \times 2\frac{3}{4}$ in.
(*c*) A Man Sweeping with a Broom.
Indian ink wash and pen, partly tinted; $2\frac{1}{2} \times 1\frac{1}{8}$ in.
(*d*) Two Women, Seen from Behind.
Indian ink wash and pen, tinted; $1\frac{7}{8} \times 2\frac{1}{4}$ in.
(*e*) A Lawyer and Client. With sketch of a man looking over a balcony.
Indian ink wash and pen, tinted; 4 × $3\frac{3}{4}$ in.
(*f*) Group by a Bench. A man and a boy, and a woman smoking a pipe.
Indian ink wash and pen, tinted; $2\frac{1}{4} \times 2\frac{1}{4}$ in.
(*g*) Men in Conversation. Standing or sitting.
Indian ink wash and pen, partly tinted; $3\frac{3}{8} \times 2\frac{1}{4}$ in.
(*h*) Blowing Soap-bubbles. A boy blowing soap-bubbles for three children sitting by some bushes; two girls standing l.
Indian ink wash and pen, partly tinted, $2\frac{1}{2} \times 3\frac{3}{4}$ in.
(*i*) Two Men Leaning on Spades.
Indian ink wash and pen, tinted; $2\frac{3}{4} \times 2\frac{1}{4}$ in.

94. Six on one mount, roy., viz.:—
(*a*) A Man Splitting Stone.
Indian ink wash and pen, slightly tinted; 4 × $2\frac{3}{4}$ in.
(*b*) A Woman with a Distaff, seen from behind.
Indian ink wash and pen, tinted; $2\frac{5}{8} \times 1\frac{1}{2}$ in.
(*c*) An Old Woman, with threadbare apron.
Indian ink, partly tinted; $4\frac{1}{4} \times 2\frac{3}{8}$ in.

(*d*) A Bagpiper and a Boy.
Indian ink wash and pen, tinted; 2¼ × 1½ in.

(*e*) A Beggar in a Blue Coat.
Indian ink, partly tinted: 4¼ × 3 in.

(*f*) *Ob.* An Old Woman Walking with a Stick.
Indian ink, tinted; 4¼ × 3 in.

Rev. Men and Women in a Street.
Indian ink wash and pen, partly tinted.

95. Five on one mount, roy., viz.;—

(*a*) Men and Women standing by an unharnessed cart.
Indian ink wash and pen, partly tinted; 2½ × 2⅞ in.

(*b*) A Market Woman.
Indian ink, slightly tinted; 3¼ × 1⅞ in.

(*c*) A Man with a Basket on His Arm.
Indian ink wash and pen, slightly tinted; 3¾ × 2 in.

(*d*) An Old Man Carrying a Basket, hat in hand.
Indian ink wash and pen, slightly tinted; 4 × 2¼ in.

(*e*) An Old Man Carrying a Basket.
Indian ink, slightly tinted; 4 × 2 in.

96. A Scotch Washerwoman. A girl in a laundry treading linen in a shallow washtub, with skirts tucked high; a bucket l.; two other girls in the background slightly sketched. Inscribed *A Scotch Washerwoman.*
Red and black chalk; roy., 7¾ × 5⅞ in.
Nos. 80–96 were purchased at the Sloman sale, June, 1835.

97. Study for Frontispiece to a Set of 'London Cries.' Two boys peeping at a raree-show which a man is exhibiting. Inscribed *The First Part of London Cries. Drawn from the Life by P. Sandby*, 1760. At the r., a young woman passing with a boy beside her.
Pencil and water colours on tracing paper; roy., 9 × 6¼ in.
The original mount, which has a "rocaille" frame design in Indian ink, is signed *P. Sandby.*
The artist published in 1760 a set of twelve etchings (now rare) of the Cries of London; the frontispiece is a raree-show, but is a different design from the present.
Bequeathed by W. Sandby, Esq., August, 1904.

98. Two on one mount, roy., viz.:—

(*a*) Portrait Study. Whole length study of an old woman seated, facing to front, in a garden, holding a small bowl on her lap; cap on head. Inscribed *Servant of Mr. Whitbread's at Woolmers.*
Pencil, shaded with sepia; 5½ × 3¾ in.

(*b*) A Van. A man driving a two-wheeled van with a pair of horses.
Pencil with Indian ink and yellow ochre wash; 4 × 6¼ in.

99. Three on one mount, roy., viz.:—

(*a*) A Woman Wheeling a Barrow of Vegetables.
Pencil with Indian ink and Roman ochre wash; 3 × 3½ in.

(*b*) A Boy Sitting on the Ground, with a Dog.
Red and black chalk, with sepia wash; 3⅝ × 5¼ in.

(*c*) A Woman and a Boy. A woman holding a long pole or rake, and a boy with a pail and a bottle walking beside her.
Brush and sepia over pencil; 4⅜ × 4⅛ in.

100. Two on one mount, roy., viz.:—

(*a*) A Girl with a Pet Dog on Her Knee.
Indian ink over pencil; 5 × 3 in.

(*b*) GROUP ON A BENCH IN THE PARK. A lady sitting on a bench between two officers, one of whom leans over the further end of the bench to talk to her; a little boy stands on the seat and hangs his cap over the back for a dog to play with; another dog under the seat.
Pencil, partly washed with Indian ink; $3\frac{1}{2} \times 5\frac{1}{8}$ in.
Nos. 98–100 were purchased October, 1872.

101. GROUP OF LADIES. A young lady standing facing l. with two old ladies beside her, one of them slightly deformed.
Pencil, touched with lake in parts; roy., $5\frac{7}{8} \times 5\frac{1}{8}$ in.
Presented by J. Deffett Francis, Esq., December, 1874.

[102–106] Drawings (mostly copies after Abraham Bloemart) presented to the Board of Ordnance as specimens of the artist's ability for the post of draughtsman to the Military Survey in Scotland, 1746–7.

102. Two on one mount, roy., viz.:—
(*a*) TITLE TO THE SET OF DRAWINGS. Portrait of the artist seated on the ground and drawing from the antique. Below on an ornamental cartouche, *A Book of Figures with the prospect of Edinburgh Castle by Paul Sandby*, 1746–7. Below this are verses beginning, *'Tis not a trifling Beauty to express The various shapes and foldings of the dress*, etc. At the side, *Presented to the Board as a specimen of Mr. Paul Sandby's performance. Vide Minutes*, 12 *March*, 1746.
Indian ink wash and pen; $12\frac{1}{4} \times 7\frac{3}{4}$ in.
(*b*) A BANDIT WITH A HALBERT. After Plate 44 of Bloemart's Drawing Book. Signed *Paul Sandby delin.*, and inscribed like the preceding drawing, *Presented to the Board*, etc.
Pen-and-ink; $12\frac{1}{8} \times 7\frac{1}{2}$ in.

103. A WANDERING SINGER, WITH A STAFF. After Plate 73 of Bloemart's Drawing Book. Signed *P. Sandby delin.*, 1746, and inscribed *Presented*, etc.
Pen-and-ink; roy., $12 \times 7\frac{1}{2}$ in.

104. Two on one mount, roy., viz.:—
(*a*) A BEGGAR WITH STAFF AND WALLET. After Plate 112 of Bloemart's Drawing Book. Signed *Paul Sandby delin.*, and inscribed *Presented*, etc.
Pen-and-ink; $12\frac{1}{4} \times 7\frac{5}{8}$ in.
(*b*) A SOLDIER ON THE MARCH. After Plate 72 of Bloemart's Drawing Book, with a different background. Signed and dated, *P. Sandby Delin.*, 1746, and inscribed *Presented*, etc.
Pen-and-ink; $12\frac{1}{2} \times 7\frac{5}{8}$ in.

105. Two on one mount, roy., viz.:—
(*a*) A SOLDIER GOING INTO BATTLE. After Plate 45 of Bloemart's Drawing Book. Signed and Dated *P. Sandby Delin.*, 1746, and inscribed *Presented*, etc.
Pen-and-ink; $12\frac{1}{8} \times 7\frac{3}{4}$ in.
(*b*) A SOLDIER RESTING AFTER BATTLE. After Plate 64 of Bloemart's Drawing Book. Signed *P. Sandby Delin.*, and inscribed *Presented*, etc.
Pen-and-ink; $12\frac{1}{2} \times 7\frac{5}{8}$ in.

106. EAST VIEW OF EDINBURGH CASTLE. A near view of the Castle from the rocky platform to the east, with figures in and near the foreground. Signed and dated *Paul Sandby delin.*, 1746–7, and inscribed with above title.
Pen-and-ink; roy., $7\frac{5}{8} \times 12\frac{1}{8}$ in.
An East View of the Castle from a slightly different point, larger and with more figures, was etched by the artist.
Nos. 102–106 were purchased September, 1880.

107. STIRLING CASTLE. Distant view of the Castle on its hill with the town below and at the r.; in the foreground a sandpit, out of which a golfer is playing, a caddie standing by him; three other players above the bunker l., and a herdsman with cattle r.; at the extreme l., a milkmaid and young girl with a dog. Marked with the artist's stamp.
Water colours; imp., $11\frac{3}{4} \times 18\frac{3}{4}$ in.

108. Part of T. P. Sandby's Garden at Englefield Green, near Windsor Great Park. A lawn with cottages at the end of it r., and a wooden building l.; in the foreground a woman watering flowers in pots, and a girl beside her; a man rolling gravel l. under a horse-chestnut and willow; a woman drying linen on the lawn.
Body colours; imp., 11⅝ × 18 in.

Nos. 107 and 108 were bequeathed by W. Sandby, Esq., August, 1904.

109. East View of Windsor from Crown Corner. View on the right bank of the Thames, looking up the river to a wooden bridge; houses and trees on either bank, and at the l. a glimpse of the end of St. George's Chapel; a phaeton, and people on horseback and on foot are moving on the road which comes along the river into the l. foreground, bordered l. by palings; at the water's edge is a man sawing stone, and children sitting on blocks of stone in the water; in the r. foreground under a group of horse-chestnut trees, screening the afternoon sun, is a man with a fishing net, and a boy and girl near a water-cart which its driver is filling.
Water colour and Indian ink, with pen outlines; imp., 10⅞ × 22⅛ in.

110. Julius Cæsar's Tower, Windsor. View of Windsor from a meadow at the foot of the town, with willows r. and l. in the foreground; the end of St. George's Chapel rises above the roofs in the centre, and Julius Cæsar's Tower nearer towards the l.
Water colours and Indian ink; imp., 13½ × 19¾ in.

Nos. 109 and 110 were purchased July, 1878.

111. The Encampment on Blackheath, 1780. View looking over the heath, on which, in a shallow hollow, are the tents of the encampment; near the foreground, r., is a windmill, with a soldier standing sentry in front of it, and still nearer a group of three soldiers, one of whom is playing cards with a countryman while the others help him to cheat, the group being completed by a young woman with a child pulling her dress and a baby in her arms; two dragoons in blue are riding up from the camp past groups of soldiers with their wives and children near a canteen; and in the l. foreground a little girl and dog are running away from some blazing gorse which has caught fire, and forces two soldiers hurriedly to take down a tent.
Water colours and Indian ink with pen outlines in parts; imp., 12 × 17⅞ in.
Engraved in aquatint by the artist, and published 1783.

Purchased August, 1850.

112. The Encampment in St. James' Park, 1780. View in the Park, looking across 'Rosamond's Pond' to the Horse Guards; the camp appears among the trees on the further side of the water.
Water colours and Indian ink with pen outlines; imp., 9⅝ × 19 in.
A different view from that engraved in aquatint and published in the set of 'Encampments.'

Bequeathed by the Rev. C. M. Cracherode, 1799.

113. View on the Thames Below London Bridge. View looking along the river bank at low tide, past timber sheds and drawn-up boats, to houses clustered round a church spire; in the r. foreground a sloop moored to the shore, with a lighter alongside.
Indian ink and slight water-colour tint; unfinished; imp., 13⅝ × 20½ in.

Bequeathed by R. Payne Knight, Esq., 1824.

114. Royal Arsenal, Woolwich Repository, from the Green in Front of the Cadet Barracks. View of the arsenal at some distance l., with green in front; sentry under trees, l.; a man carrying a load along a path, r. Signed *P. Sandby.*
Indian ink and water-colour tint; imp., 9¼ × 22¼ in.

Formerly in the collection of Col. Landmann, Professor at the Royal Military Academy.

115. *Ob.* Westminster Abbey, from Hyde Park. View in the park, a man riding by a pond in the foreground; at the r., rows of elms bordering the Serpentine; in the centre, a coach on the road leading towards Westminster, where the Abbey towers appear; a few tents beyond trees, l. Inscribed *Hyde Park*, 1780.
Water colours; imp., 11⅝ × 18⅞ in.

Rev. Studies of Figures.
Pen-and-ink.
Formerly in Dr. Wellesley's collection.

116. Warwick Castle. View of the castle from across two streams flowing parallel to the castle and to each other; the keep on a mound, l.; a horseman talking to a woman on a road which crosses the streams by two bridges, l. another bridge and part of the town, r.
Water colours with pen outlines; imp., 11 × 18⅞ in.
Formerly in Col. Gravatt's collection.

117. Traeth Mawr, on the Road to Carnarvon from Festiniog. View looking down on an arm of the sea, with small islands l., the coast rising in a bare hill, r.; in the foreground drovers and cattle coming up a hollow road; on a rock above the road, l., a man with dog and gun, and near him two tall pine trees.
Indian ink and water colours; imp., 13¼ × 20½ in.
Engraved in aquatint by the artist, Sept., 1777.

118. A Castle in Wales. A castle ruin standing among trees and approached by a road, along which comes a cart drawn by oxen; a man and woman with two pack-horses are riding away from the foreground, where a girl talks to a woman with a child beside her; near the castle a man drives cattle over a wooden bridge; beyond, r., a lake or bay of the sea with mountains.
Water colours on blue-gray paper touched with white; imp., 11½ × 18⅞ in.

119. Landscape, with Barge on a River. View near the bank of a river, with an old oak, r.; on the further shore, towards the l., a cliff with ruins on the top; at the r., woods; in the distance a mountain; on the river a barge with a flag at the stern.
Water colours and body colours on gray paper; imp., 11⅛ × 18¼ in.

120. Landscape, with Cave in a Cliff. A huge cliff r. with cave at its foot; a smaller cliff l., and between them grassy slopes leading past a building to a river bank; in the foreground r. a man, woman, and child sitting on boulders; further r. a man driving two goats and a cow past a shed built under the cliff.
Water colours and body colours on gray paper; imp., 11½ × 18⅞ in.

121. A Woman attacked by a Bear. Scene in a forest; in a space between a great oak r. and rocks and birches l., a woman defends herself with an axe from a bear, which advances on its hind legs; at the r. a boy hides in a cleft tree; a glimpse of mountain in the background.
Water colours with pen outlines; imp., 12¼ × 19¾ in.

122. The Market Woman and the Raven. A woman tumbling off her horse on to the road in panic at a raven which cries from a bough of a tree, r.; beyond, l., a house.
Water colours on gray paper; imp., 11¾ × 18¾ in.
Nos. 114–121 were bequeathed by W. Sandby, Esq., August, 1904.

123. The Magic Lantern. Scene in a darkened room, on the further wall of which, towards the r., a sheet is hung, with a circular picture thrown on it from a magic lantern; in the foreground are several persons grouped near the man who is working the lantern; one of them, an officer in red uniform, stands r. and looks at the picture through a glass; at the l. an old lady points at it with her stick; a boy stands behind her chair, and a smaller boy, kneeling on a table, leans on the latter's head and shoulder; sitting on the same table, under a mirror which shows the picture in reflection, is a girl with a baby in her arms; at the extreme l. a boy in the foreground stands by the operator and grinds a hand organ, at which a dog is howling, and a cat

and two kittens spit and arch their backs under the table; at the r., a servant is going out with a candle in his hand and a book, *Dr. Taylor on Sight*, under his arm. The picture on the screen represents a car drawn in procession, filled and attended by masqueraders with banners inscribed *Lord Twankum*, *No Wooden Shoes*, and other mottoes; apparently an election satire. Under the picture lie some books: *Newton on Optics*, *The Mayor of Garr[i]ck by Foot.*

Body colours and water colours with pen outlines; imp., 14⅜ × 21¼.

Purchased October, 1862.

124. Study of Trees. Clusters of young trees in full foliage on hillocks of broken ground.

Indian ink and water colour tint; imp., 14⅞ × 19 in.

125. Landscape with Blasted Tree. A shattered tree in a hollow beneath high rock, r., with a stream foaming down a fall at the l., and flowing into the foreground. Signed and dated *P. Sandby*, 1764.

Black chalk and sepia on grey prepared paper, heightened with white; imp., 19 × 15¼ in.

Nos. 124 and 125 were bequeathed by Richard Payne Knight, Esq., 1824.

126. A Man-of-War's Boat. A long boat with many rowers in caps and shirts, and six officers in the stern, one of them steering.

Pencil; imp., 11⅛ × 20 in.

Purchased September, 1880.

127. South East View of Windsor Castle. A near view of the castle from the park, with cattle under trees in the l. foreground and a few groups of ladies and gentlemen and ladies and children on the path leading to the castle.

Water colour and Indian ink; atl. 16½ × 26 in.

The artist's "South East View of Windsor," which was engraved by Rooker, 1776, was taken from a point rather more to the south.

Purchased April, 1894.

128. Carrick Ferry, near Wexford. View looking up the river Slaney at sunset; at the l., the ruined tower of Carrick Castle set on a crag, round the foot of which a road leads to a ferry; a drover with cattle is going up the road, and a boy with a pack-horse comes down it towards the water, where a man stands holding two horses, and a soldier waits for the ferry-boat; the boat is in mid stream, carrying an officer and soldier, drovers with cattle, two women and a dog; another boat at some distance is being rowed to a sloop farther up the river; at the r., the sunset light is shut off by a steep bank, and trees above, and on the path which curves down the bank a man leads a horse, and an old woman follows with a dog, while a man and woman wait at the water's edge. Signed and dated *P. Sandby*, 1801.

Body colours (distemper); ant., 21⅝ × 31 in.

Exhibited at the Royal Academy, 1801.

Enlarged and adapted from an earlier view made on the spot by the artist and engraved by F. Chesham, 1780. Cf. sketch in album, No. 136. (18) (b).

Purchased August, 1890.

[129–135] Drawings in the Crace collection of London views, purchased November, 1880.

129. South End of the Old House of Commons.

Indian ink and water-colour sketch; 7 × 8¼ in.

No. 70 in Portfolio IV.

130. Westminster and the Thames, from opposite York Stairs.

Water colours; 4⅞ × 22½ in.

No. 99* in Portfolio V.

131. Somerset House and Garden. Signed *P. Sandby.*

Indian ink, tinted; 15 × 34¼ in.

No. 215 in Portfolio VI.

132. View from Somerset House Garden.

Indian ink, slightly tinted; 8⅛ × 13¾ in.

No. 217 in Portfolio VI.

133. View of Piccadilly, from the reservoir in the Green Park.
Water colours and Indian ink; $8\frac{1}{2} \times 14\frac{7}{8}$ in.
No. 75 in Portfolio X.

134. The Horse Guards, Whitehall, and distant view of St. Paul's from Rosamond's Pond in St. James' Park.
Indian ink, tinted; $3\frac{3}{4} \times 7$ in.
No. 59 in Portfolio XII.

135. Beaufort Buildings, looking towards the Strand. Signed *Paul Sandby.*
Water colours and Indian ink; $17\frac{3}{4} \times 24\frac{1}{4}$ in.
No. 65 in Portfolio XVII.

136. Album, containing landscapes and figure studies.

(1) South Entrance of Windsor Castle, 1777.
Indian ink, slightly tinted in water colours.

(2) The Round Tower, Windsor, from the Guard Room.
Water colours, unfinished.

(3) (*a*) Windsor, from the edge of Old Windsor Wood. Signed and dated *P. S. Mr. P.*, 1780.
Pencil and monochrome wash.

(*b*) Windsor, from near the Brick-kiln in the Great Park.
Pencil and monochrome wash.

(4) On Woolwich Common.
Water colours.

(5) A Shipwreck. A wrecked ship in a storm; on rocks in foreground a woman fleeing in terror. Signed *P. Sandby.*
Body colours.
Formerly in the Gravatt Collection.

(6) A Draw Well, with man at the wind-lass, and a girl bringing buckets.
Water colours over black chalk.

(7) A Wayside Pump. A man pumping into a trough, while a carter brings two horses to drink. Inscribed on the back *Study from Nature. P. S.*

(8) Portrait of a Boy. Seated on grass, hoop in hand; ruin in background.
Indian ink and water colours.

(9) Cascade at Virginia Water, projected by Thomas Sandby.
Indian ink.

(10) Abingdon from Nuneham Park. Inscribed *Abingdon from Newnham in Oxfordshire.*
Indian-ink wash and pen.

(11) Benton Castle, Milford Haven. Inscribed with title.
Gray monochrome wash.
Engraved by the artist in 'XII Views in Aquatinta in South Wales,' 1775.
From the collection of Sir W. Beechey.

(12) Entrance to Warwick Castle. An oval design.
Monochrome wash (gray and brown).
From the Gravatt collection.

(13) Middleham Castle, Yorkshire.
Sepia wash and pen.
From the Gravatt collection.

(14) Landscape, with clump of trees near a river, and ruin on hill beyond. Signed *P. Sandby, R.A.*
Monochrome (blue and gray) touched with white.
From the Gravatt collection.

(15) River and Trees. Clumps of trees on the banks of a winding river; a man on a road l.
Monochrome wash with pen outlines on blueish paper, touched with white.

(16) Cottages on Woolwich Common.
Pen and sepia, with Indian-ink wash.

(17) Powis Street, Woolwich, 1792.
Indian ink.
From the Gravatt collection.

(18) (*a*) A Man and Woman pulling down a Tree. Inscribed on the back *Paul Sandby, Portsmouth, July* 2^{d}, 1774.
Monochrome wash and pencil.

(*b*) Carrick Ferry, Wexford. Inscribed *Ferry Carrick, near Wexford, Ireland.*
Indian ink over red chalk.
Engraved by F. Chesham, 1780, for 'The Virtuosi's Museum,' pl. 85.
A large drawing of the subject is described above, No. 128.

(19) Hyde Park from St. George's Row.
Black and white chalk on gray paper.

(20) (*a*) Craven Hill, Bayswater. Signed *P. Sandby.*
Pencil and Indian ink.

(*b*) Bayswater Turnpike Gate. Signed *P. Sandby.*
Pencil and Indian ink on reddish paper.

(21) (*a*) Bayswater Turnpike.
Pencil and sepia.

(*b*) Swan Public House, Bayswater.
Indian-ink wash and pen.

(22) (*a*) Tree at Drumlanrig. Inscribed on the back *Tree at Drumlanrig, March* 21, 1751.
Pen and ink.

(*b*) Windsor Castle from Bishopgate.
Sepia with slight tint.
Probably not by Paul Sandby, but by his son Thomas Paul Sandby.

(23) (*a*) Street Scene, Edinburgh, 1750.
Indian-ink wash and pen, with slight tint.

(*b*) Sketch for a Picture; a Highland Laird and Family. With boys and girls dancing a reel to the bag-pipes; mountain background. Unfinished.
Pencil with some gray and blue wash.

(24) Portrait Study. A woman holding a young girl on the edge of a table.
Red chalk.

(25) (*a*) A Woman with a Mop.
Red chalk.

(*b*) A Youth Standing by a Tree, seen from the back.
Red chalk.

(26) (*a*) A Group of Three Men.
Red chalk.

(*b*) Study of Four Men Sweeping.
Red chalk.

(27) (*a*) A Female Figure, in Classic Drapery, reclining by an urn.
Red chalk.

(*b*) A similar Figure reclining.
Red chalk.

(28) (*a*) A Girl in Classic Dress, seated on a rock.
Body colours over red and black chalk.

(*b*) A Girl Walking Barefooted.
Red chalk.

(*c*) A Girl Standing.
Red chalk.

(29) (*a*) Girl and Child, with a Dog.
Black chalk on gray paper.

(*b*) A Blind Fiddler, hurried along by his wife, with a small boy beside them and a dog.
Pen and ink on gray paper.

(30) (*a*) Portrait Study. A lady holding a bird in her hands, with a lady in riding habit seated by her and boy on the floor at her feet.
Black chalk with slight gray wash.

(*b*) Portrait Study. A girl seated under a tree. Inscribed *Sarah Slough.*
Pencil.

(31) (*a*) Study for One of the Cries of London. A drug-seller.
Black chalk.

(*b*) Funeral Scene; filling in the grave.
Pen and ink.
Bequeathed by W. Sandby, Esq., August, 1904.

137. Album, containing figure studies and landscapes.

(1) (*a*) A Man Seated, and a woman's head.
Pencil and sepia.

(*b*) A Drayman Rolling a Barrel, and the same figure reversed.
Pencil and sepia.

(2) (*a*) Rustics and Oxen, with a soldier lying on the ground.
Pen-and-ink and pencil.

(*b*) A Girl with a Doll. Two studies.
Pencil.

(3) (*a*) A Girl Seated, in profile.
Pencil and sepia.

(*b*) A Waggon with Three Horses.
Pencil and sepia.

(4) (*a*) Two Girls and a Boy on a River Bank, with the same figures reversed.
Pencil.

(*b*) A Carter with Whip, among a Group of Soldiers.
Pencil and sepia.

(5) (*a*) A Boy by a Tree.
Indian ink.

(*b*) A Man Seated.
Pencil and sepia.

(*c*) An Officer Standing.
Pencil and sepia.

(6) A Country Girl in a Red Shawl.
Water colours and pen-and-ink.

(7) A Boy with a Cap in His Hand.
Sepia over red chalk.

(8) (*a*) Two Coal-heavers.
Sepia.

(*b*) Four Coal-heavers.
Sepia and Indian ink.

(9) (*a*) Two Gentlemen, One Seated.
Pencil and Indian ink.

(*b*) A Gentleman Seen from Behind.
Pencil and sepia.

(*c*) A Boy Holding Up His Hand.
Pencil and sepia.

(10) (*a*) Two Boys and a Dog.
Pencil and sepia.

(*b*) A Man, Woman and Boy Standing Together.
Pen-and-ink and sepia.

(11) Landscape Study. A castellated house on a slope r.; man, woman and child in foreground near a tree.
Black and white chalk on gray prepared paper.

(12) (*a*) Three Mowers.
Indian ink.

(*b*) A Young Woman Holding A Baby.
Sepia.

(13) Three Studies of a Girl Spinning.
Pencil and sepia.

(14) (*a*) A Girl Sitting, Chin on Hand.
Pencil and sepia.

(*b*) A Girl Carrying a Bucket.
Pencil and sepia.

(15) (*a*) A Milkmaid.
Charcoal and Indian ink.

(*b*) Two Women, Standing.
Indian ink.

(16) (*a*) A Girl Sitting on the Ground.
Pencil and Indian ink.

(*b*) Group of Six Children, with two dogs and a rocking-horse. Inscribed *Grand-children of Paul Sandby, R.A.*
Pencil and sepia.

(17) A Girl Holding a Necklace, a girl with a doll, and a small child sitting on the ground.
Pencil and sepia.

(18) A Woman with a Distaff, and two girls ironing.
Pencil and monochrome wash.

(19) (*a*) An Old Man Carrying a Basket.
Pencil and sepia.

(*b*) Two Men Weeding, a man with a rake, and children playing.
Pencil and sepia.

(20) A Man Carrying a Sieve, and other figure studies.
Pencil and Indian ink.

(21) (*a*) An Old Woman with Basket of Cakes.
Pencil and sepia.

(*b*) Group of Three, the same as No. (10) (*b*) in reverse.

(22) A Girl with a Dog, sitting on a lawn.
Water colours.

(23) (*a*) A Drummer.
Pen-and-ink and sepia.

(*b*) A Soldier with a Tankard.
Pen-and-ink and sepia.

(24) (*a*) Two Women, One with a Basket, the other with a jug.
Indian-ink wash and pen.

(*b*) A Soldier Sitting on a Drum, with three other figures.
Indian ink.

(25) (*a*) A Man seated at a Window.
Pencil and sepia.

(*b*) Two Young Men with Fishing Rods.
Pencil and sepia.

(26) (*a*) A Girl with a Pitcher and three figures seated on a log.
Pencil and Indian ink.

(*b*) A Girl with a Child on her Lap.
Indian-ink wash and pen.

(27) A Girl Asleep on a Chair.
Sepia.

(28) Portrait Study. A girl seated with a cat on her lap; three-quarter length.
Black and white chalk and stump, with a little colour, on brown paper. Marked with the artist's stamp.

(29) (*a*) Two Men in Cloaks, and a man reading a paper.
Indian ink.

(*b*) Four Studies of Coal-heavers.
Sepia.

(30) (*a*) A Blind Beggar and Boy.
Pencil.

(*b*) *Ob.* A Boy with a Stick, sitting on the ground.
Black chalk.

Rev. The same Boy, cutting the stick.
Black chalk.

(31) (*a*) Group of Mother and Child, boy seated and girl bringing basket of flowers.
Water colours with pen outlines.

(*b*) Studies of Three Girls sitting on the Ground.
Water colours.

(32) Landscape, with two men on a road, trees r., castle l., hill and bay beyond.
Black chalk on gray prepared paper, touched with white.

(33) (*a*) A Boy with a Bucket, and another lying down.
Sepia.

(*b*) A Man Asleep under a Tree.
Sepia over red chalk.

(34) (*a*) A Group of Gossips on a Bench, with two dogs.
Pencil and sepia.

(*b*) Two Boys on all Fours, each with a boy riding on his back.
Pencil and sepia.

(35) Landscape; a great cliff on the coast, with four pack-horses on a road in the foreground.
Water colours.

(36) (*a*) Family Group; a young man talking to a child at its mother's knee, a horse in the background.
Pencil and sepia.

(*b*) Two Young Girls on a Rocking-horse.
Pencil and sepia.

(37) Portrait Study. A girl reclining on her elbow, with legs crossed; whole length.
Black, white, and red chalk on blue paper, with touches of water colour. Marked with the artist's stamp.

(38) Group of Children out of doors.
Water colours and pencil.

(39) (*a*) A Woman with a Rake, and another with a bucket.
Pencil and Indian ink.

(*b*) Groups of Ladies and Gentlemen Strolling.
Indian ink.

(40) (*a*) A Country Girl.
Pen-and-ink and water colours.

(*b*) An Angler.
Water colours.

(41) (*a*) Two Women and a Child, their clothes blown by the wind.
Pen-and-ink and sepia.

(*b*) Laundresses with baskets on their heads.
Sepia wash and pen.

(42) A Woman with a Peep-show, haymakers, etc.
Pencil and sepia.

(43) (*a*) Group of Rustics, and the same in reverse.
Pencil and Indian ink.

(*b*) A Boy sitting on the Ground, with a dog.
Pencil and sepia.

(44) (*a*) Four Young Girls.
Pencil and sepia.

(*b*) Haymakers Resting.
Pencil and sepia.

(45) (*a*) A Woman Looking at her Apron.
Pencil and sepia.

(*b*) A Woman Spinning.
Pencil and sepia.

(46) (*a*) Group of Three Boys with a Dog.
Pencil and sepia.

(*b*) Two Boys Quarrelling, and a little girl.
Pen-and-ink and water colours.

(47) Two Studies of a Man holding a Gun.
Pencil.

(48) View of Aldington. Inscribed *Aldington—a living held by the Rev^d^ P. S. Dodd* [former owner of this album].
Pencil and Indian ink on blue paper, touched with white.

(49) Landscape. A viaduct, with castle on a crag beyond.
Indian ink on blue paper, touched with white.

(50) A Man standing by a Tree raising his Hat.
Sepia over red chalk.

(51) (*a*) Studies of a Man and a Woman, each asleep on a chair.
Pencil and sepia.

(*b*) Three Gardeners; reverse of the group, No. (19) (*b*).

(52) Portrait Study. A gentleman and his wife seated with a small table between them.
Pencil and Indian ink.

(53) (*a*) A Boy holding a Stick.
Pencil and sepia.

(*b*) A Woman with a Baby on her Lap.
Pencil and sepia.

(54) (*a*) Group on a Bench.
Indian ink.

(*b*) Scene in a Scotch Inn.
Indian-ink wash and pen.
Etched.

(55) (*a*) A Huntsman Galloping.
Pencil.

(*b*) Men Driving Pigs, and other figures.
Pencil, and pen-and-ink.

(*c*) Two Oxen Harnessed.
Pencil.

(56) (*a*) Two Washerwomen Wringing Linen.
Indian ink and black chalk.

(*b*) A Woman standing near a Boy sitting on a Chair.
Pencil and sepia.

(*c*) A Woman with a Hay-Rake.
Indian ink.

Bequeathed by W. Sandby, Esq., August, 1904. Formerly in the collection of the Rev. P. S. Dodd.

138. Album, containing 158 sketches and studies; portrait studies (one inscribed *Jefferies, map and print seller, St. Martin's Lane*), street scenes and rustic scenes, including figures for the aquatint 'Drumming a Prostitute out of the Camp in Hyde Park,' 1780, and other groups used in prints; also sketches of the Toll-gate, Bayswater Road, and of a waggon stopping at the 'Old Swan'; wood carts and carriages; animals; boats, etc.
Pencil, chalk, or pen-and-ink, mostly with monochrome or water-colour wash.
Bequeathed by W. Sandby, Esq., August, 1904.

SANDBY, Thomas, R.A. (b. 1721, d. 1798). Draughtsman and architect; born at Nottingham; secretary and draughtsman to the Duke of Cumberland, whom he accompanied on the campaigns in Flanders and Scotland (1743–48); Deputy Ranger of Windsor Great Park from 1746 till death; published views of the Virginia Water, the formation of which he had engineered; original member of the Royal Academy and its first professor of architecture; best known by his water-colour drawings.

1. Two on one mount, roy., viz.:—

(*a*) East and North Terrace, Windsor Castle. View of the N. E. angle of the castle from below the high terrace; two trees r., near which horsemen and hound chase a hare running up the grass slope of the terrace; a boy and hound also running from the l. Inscribed on lower margin with above title and signed *Thomas Sandby, R.A.*
Indian ink, with pen outlines and water-colour tint; $6\frac{1}{8} \times 8\frac{3}{8}$ in.

(*b*) Windsor Castle from the Little Park. View of the castle from the park, between an avenue r. and clump of trees l. Inscribed *Windsor Castle.*
Indian ink, with pen outlines and water-colour tint; 6 × 9 in.

2. Two on one mount, roy., viz.:—

   (*a*) Cliveden House, Bucks. View of the house from ornamental water below, crossed by a small bridge; trees r. and two men riding in the foreground.
   Indian ink with slight tint; 2¼ × 3½ in.

   (*b*) The Duke of Queensberry's Palace at Drumlanrig, N.B. View of the house from the front, the approach flanked by a wall and lodge with clumps of trees at each side; woods beyond; a group of men on horseback and on foot, l.
   Water-colours with pen outlines, 4⅝ × 7½ in.

3. St. Paul's Church, Covent Garden, from the Piazza. View from under two arches of the piazza, sunlight falling from the l. and casting strong shadows on the foreground; in one arch l. a chimney-sweep sitting on the pavement and a flower-girl; in the other arch two flower-girls; beyond r., a dray; l., the market and the church. Signed *T. Sandby delin.*
   Water colours; roy., 10⅞ × 9⅛ in.

4. Greenwich Hospital, from the River. Near view of the Hospital, looking down the river; two boats in the r. foreground.
   Indian ink, with pen outlines and water-colour tint; roy., 9¼ × 14½ in.
   Nos. 1–4 were bequeathed by W. Sandby, Esq., August, 1904.

5. Newstead Priory. View of the house with the ruined priory at the l. Inscribed *Newstead Priory. T. S.* Unfinished.
   Pencil, with blue wash on sky; roy., 4¼ × 16 in.
   A view of Newstead from the same point by Paul Sandby was engraved by W. Walker and W. Angus and published 1779.
   Purchased June, 1862.

6. Virginia Water. A view of winding water with a stream, crossed by a light bridge, flowing out of it at the r., aflowing along the foreground towards the l. where it falls in a cascade; a yacht near the bridge on the main water, and a 'frigate' further off l.; a house among trees in the distance near the shore.
   Indian ink and water colours; imp., 11⅞ × 22¼ in.
   Purchased June, 1865.

7. Virginia Water. View from the north side near the Manor Lodge. View of the lake, with Chinese boat r.; in the foreground on the low grassy shore under two great trees a number of people assembled to welcome the King (George II.), whose carriage with six horses stands by the shore; the Duke of Cumberland is pointing out the lake, etc., to his father; a lady stands near, and behind them a nobleman hands another lady out of the carriage; two outriders ride up between the trees; and at the l. is a crowd of men, women, and children, among them a gigantic man with a knife in his belt.
   Water colours; ant., 18 × 29¾ in.
   Engraved by P. Sandby, with additional boats, trees, etc., as one of 'Eight Views of Windsor Great Park,' 1754.
   Purchased March, 1868.

8. View from the Gardens of Somerset House, looking west. The garden terrace of old Somerset House, which is partly seen at the r. behind an avenue of trees; in the r. foreground are three of the trees of another avenue, along which a man is walking; at the l. are groups of ladies and gentlemen pacing beside the parapet of the terrace, or leaning on it; beyond, a view up the river to Westminster Bridge and the Abbey.
   Water colours and Indian ink; 18¼ × 75¾ in.

9. View from the Gardens of Somerset House, looking east. View from the same garden, the house showing at the l.; in the middle a round pond, and behind it an avenue, with another parallel avenue beyond; groups of ladies and gentlemen walking on the terrace, and children feeding ducks on the pond; in the r. foreground three men leaning on the parapet, with a dog

near them; at the r. a view down the river to London Bridge and St. Paul's. Unfinished.
Water colours and Indian ink; 20 × 74¾ in.
Nos. 8 and 9 were bequeathed by J. C. Crowle, Esq., 1811, with his copy of Pennant's 'London.' They are now separately mounted and framed.

[10-24] Drawings inserted in the interleaved and illustrated copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

10. View of Westminster from a Timber Wharf at Lambeth. Unfinished.
Indian ink, partly tinted, with pen outlines; 7⅝ × 12¾ in.
No. 255 in Vol. I.

11. Old Palace Yard.
Indian ink and water-colour sketch, with pen outlines, on gray paper; 8⅝ × 11¾ in.
No. 117 in Vol. III.

12. Entrance to Westminster Hall.
Indian ink and water-colour tint, with pen outlines; 12⅝ × 14¾ in.
No. 152 in Vol. III.

13. View of Whitehall Palace as it would have Appeared if Completed. Views from the garden of Somerset House, looking up the river.
Water colours and Indian ink, with pen outlines; 13 × 35 in.
No. 78 in Vol. IV.

14. Westminster Abbey, the Treasury, etc., from the Admiralty Gardens. Unfinished.
Water colours and Indian ink; 8 × 11⅞ in.
No. 110 in Vol. IV.

15. Building Prepared for the Fireworks in the Green Park, April, 1749.
Indian ink, partly tinted, with pen outlines; 13¾ × 60⅝ in.
No. 139 in Vol. V.

16. York Buildings, Stairs and Waterworks. Unfinished.
Water colours and Indian ink, with pen outlines; 13¼ × 20¾ in.
No. 254 in Vol. V.

17. The Piazza, Covent Garden; Looking towards St. Paul's Church.
Pen-and-ink outline; 20 × 20 in.
No. 24 in Vol. VI.

18. The Piazza, Covent Garden; View from the North West Corner.
Water colours and Indian ink, with pen outlines; 19⅞ × 26¼ in.
No. 25 in Vol. VI.

19. St. Paul's, Covent Garden, with Part of the Piazza.
Indian ink and water-colour tint, with pen outlines; 14⅛ × 17⅛ in.
No. 26 in Vol. VI.

20. Part of New Somerset House. With excavations in the foreground.
Indian ink and water-colour tint, with pen outlines; 14½ × 18¼ in.
No. 35 in Vol. VI.

21. Old Somerset House, from the Garden.
Water colours and Indian ink, with pen outlines; 10 × 12¾ in.
No. 85 in Vol. VI.

22. New Somerset House; River Front. Showing part still uncompleted.
Indian ink and water-colour tint, with pen outlines; 18½ × 29 in.
No. 97 in Vol. VI.

23. Somerset House and St. Mary-le-Strand. View looking W. down the Strand.
Indian ink and water-colour tint: 11¼ × 12¾ in.
No. 124 in Vol. VI.

24. St. Mary-le-Strand and Somerset House. View looking E.
Indian ink and water colour tint; $9\frac{1}{4} \times 12\frac{7}{8}$ in.
No. 125 in Vol. VI.

[25–26] Drawings in the Crace Collection of London Views, purchased November, 1880.

25. View of Westminster, showing Montagu House, etc. Signed and dated Thomas Sandby, 1756.
Indian ink, slightly tinted; $12\frac{3}{8} \times 22\frac{1}{2}$ in.
No. 100 in Portfolio V.

26. View on the Thames, near Twickenham; Sir G. Pocock's house in the foreground.
Water colours; $10\frac{1}{2} \times 17$ in.
No. 62 in Portfolio XXXVI.

27. Album, containing topographical drawings and designs for buildings.

(1) The Wooden Bridge over the Virginia Water. With men carting earth in the foreground.
Indian ink and water colours.

(2) 'A Design for Colonel Deacon's House in Windsor Forest.' Signed, *T. Sandby Invt.*
Indian ink, with pen outlines and water-colour tint.

(3) 'Design of a House for Mr. FitzMorris at Liverpool.' Signed, *T. Sandby Invt.*
Indian ink, with pen outlines and water-colour tint.

(4) Design for a Palace, with Central Dome.
Indian ink, with pen outlines and water-colour tint.

(5) Design for a Triumphal Bridge across the Thames at Somerset House.
Water-colours, with pen outlines.

(6) Entrance to the Triumphal Bridge.
Indian ink, with pen outlines, slightly tinted.

(7) Somerset House, with Part of the Triumphal Bridge.
Indian ink and water-colour tint.

(8) Wentworth Castle, Yorkshire.
Indian ink, with pen outlines and water-colour tint.

(9) Wentworth House, Yorkshire.
Indian ink, with pen outlines and water-colour tint.
Engraved in Watts' 'Views of the Seats of the Nobility and Gentry, pl. 83.

(10) N. Front of Harewood House, near Leeds.
Indian ink, with pen outlines and water-colour tint.

(11) S. Front of Harewood House.
Indian ink with pen outlines and water-colour tint.

(12) Plan of Ground Floor of Harewood House.
Indian ink.

(13) Worksop Manor, Notts.
Indian ink, with pen outlines and water-colour tint.

(14) Keddlestone House, Derbyshire; Front View.
Indian ink, with pen outlines and water-colour tint.

(15) Back of Keddlestone House.
Indian ink, with pen outlines and water-colour tint.

(16) (*a*) SANDBECK HOUSE; the front.
Indian ink, with pen outlines and slight tint.

(*b*) SANDBECK HOUSE; the back.
Indian ink, with pen outlines and slight tint.

(17) SANDSTONE CAVES AT MAESTRICHT, with cattle in them. Inscribed on the original mount, *Sandpits, near Maestricht, T. Sandby Delin.*
Indian ink.

(18) THE DEVIL'S OR PEAK CAVE, CASTLETON, DERBYSHIRE. Inscribed *Castleton*, and with a description in M.S. above. (A leaf from the artist's Illustrated Tour.)
Water colours, with pen outlines.

(19) THE METEOR OF AUG. 18, 1783, IN THREE ASPECTS, SEEN FROM THE N.E. CORNER OF THE TERRACE, WINDSOR CASTLE. Inscribed *Windsor Terrace*, and (in W. Sandby's writing) *by Paul Sandby.*
Water colours.

(20) FIGURES FOR THE SAME DESIGN. Figures and foreground only. Inscribed *Windsor Terrace. By Thos. Sandby.*
The complete design was engraved in aquatint by Paul Sandby, and published Oct. 1783. The print is inscribed *T. Sandby, Delin^{t}.*, so that there seems no reason for supposing that No. (19) was drawn by Paul Sandby. The figures on the terrace are Tiberias Cavallo, F.R.S., Dr. James Lind, Dr. Lockman, T. Sandby, and two ladies.
Bequeathed by W. Sandby, Esq., August, 1904.

SANDYS, Antony Frederick Augustus (b. 1832, d. 1904). Painter, etcher and lithographer; born at Norwich; pupil of his father; worked in London; influenced by Rossetti; made many designs for wood-engraving, about 1860–70, of remarkable imaginative power, some of which were repeated as paintings; later worked in crayons, drawing portraits and ideal heads.

1. GREENHITHE. The shore of the Thames at low tide, looking up the river; carts on a jetty at a little distance, l., bringing their loads to boats lying alongside; old anchors and chains on the ooze of the foreground; a boat on the river, r. Inscribed *Greenhithe.*
Pencil, on stone-gray paper, heightened with white; roy., 9⅜ × 13¾ in.
Purchased August, 1875.

SASS or SASSE, Richard (b. 1774, d. 1849). Landscape painter; elder half-brother of Henry Sass; exhibited at the Royal Academy, 1791–1813; best known by his water colour landscapes; landscape painter to the Prince Regent; worked in London till 1825, afterwards, till death, in Paris, where he altered his name to 'Sasse.'

1. LANDSCAPE COMPOSITION. A lake with high craggy shores, fed by a waterfall from an upper lake beyond; at r. a castle on the crag; in the foreground three men by the water, near a fallen tree; mountain peaks in the distance, the furthest covered with snow. Signed, *Sasse.*
Water colours; roy., 7⅞ × 11½ in.
Purchased July, 1878.

2. LANDSCAPE WITH CASTLE AND STREAM. Castle ruins on a cliff with fields below, through which a stream flows into the foreground. A man on horseback and a woman on the stream's bank, l. Signed *Sasse.*
Water colours; roy., 7½ × 11 in.
Purchased May, 1890, at the Percy sale.

SAUNDERS (worked about 1800). Topographical draughtsman; biography unknown.

1. Two on one mount, roy., viz.:—

   (*a*) Newington Church, Kent. Signed *Saunders*, and inscribed on the framing border above, *Kent*, and below, *Newington*.
   Indian ink; (without border), 2⅛ × 2⅞ in.

   (*b*) Ruins of St. Augustine's Monastery, Canterbury. Signed *Saunders*, and inscribed on the framing border above, *Canterbury*, and below, *The Ruins of St. Augustin's Monastery*.
   Indian ink; (without border), 4½ × 3½ in.

   Purchased January, 1888.

SCHARF, George (b. 1788, d. 1860). Draughtsman and lithographer; born in Bavaria; studied in Munich from 1804, travelled in France and Belgium 1810–1814, joining the English army in the Waterloo Campaign; from 1816 worked in London, designing illustrations to scientific works, and publishing lithographs of contemporary events and of London views.

1. Ingram's Timber Yard, Beech Street, Finsbury. A timber yard with sawyers and workmen busy under an open shed, a crane, l., and doorway under warehouse, r., showing a glimpse of street beyond. Inscribed *G. Scharf, del.* 1825. *Ingram's Timber Yard, Beech Street.*
   Water colours; roy., 9½ × 14 in.

2. Lodge at Milton Park, Seat of Earl Fitzwilliam. View of the lodge with trees about it, l.; past the lodge a road leads through a gate where another road crosses it to a bridge over a river, r.; beyond, low hills and a windmill; a man in the lodge garden, l., and a few figures on the road. Signed and dated *G. Scharf, del.* 1823.
   Water colours; roy., 8¾ × 12¾ in.

   Nos. 1 and 2 were presented by Mrs. Scharf and George Scharf, Esq., afterwards Sir George Scharf.

3. Albrecht Dürer's House, Nuremberg. The house, standing at the corner of two streets, with market-women selling vegetables in the foreground. Signed and dated *G. Scharf, Sen^r del.* 1845, and inscribed (twice over) *Albert Durer's House at Nürnberg.*
   Pencil, on drab paper, touched with white; roy., 12¾ × 9⅝ in.

   Bequeathed by Felix Slade, Esq., August, 1868.

4. Part of a Panorama of Munich. View looking over part of the town and suburbs to the Tyrolese mountains; at the l., Sonnen-Strasse; in the centre a hospital; at the r. the race-course and open country. Signed and dated (twice) *G. Scharf del., Munich, April*, 1846. On the lower margin and on the original paper mount are sketches of the hospital from the other side of the Ruhmeshalle then building, with many notes.
   Water colours; roy., 6½ × 42 in.

5. Panorama of Donaustauf and the Walhalla on the Danube. The town of Donaustauf is seen l., at the base of a craggy hill, the Walhalla in the centre on a lower hill above the Danube, which winds away r.; in the distance a range of wooded hills, in the foreground haymaking, cattle, etc.; a steamer has just passed under a wooden bridge over the river. Inscribed *Donau Stauf and Walhalla. G. Scharf del.* 1847.
   Water colours; roy., 6⅜ × 31¼ in.

6. The Artist's Family, 1830. Interior of a room, with light from a window, l., by which Mrs. Scharf sits, book on lap, hearing her elder son his lesson; beyond, r., the younger son sits before a bookcase with book in one hand while he plays with a kitten with the other; at the l. a globe, inkstand, etc., on a table. Signed and dated *G. Scharf Pinx^{t}* 1830, and inscribed on the margin *des Künstlers Familie in* 1830. *G. Scharf del.*
   Water colours; roy., 10⅜ × 8 in.

7. Two on one mount, roy., viz.:—
   (*a*) Elizabeth Fry in Newgate Prison. Half-length seated at a table, an open book in front of her, and one hand raised in exhortation; the face is nearly in profile looking l. Inscribed *Mrs. Fry, sketch^{d} in Newgate*, 1819. *G. Scharf.*
   Pencil; 4 × 5 in.
   Elizabeth Fry, born 1780, the famous quaker preacher, and philanthropist; formed an association for improvement of female prisoners in Newgate, 1817; died 1845.
   (*b*) Portrait of George Scharf the Younger in Court Dress. Whole length, walking r., holding cocked hat under l. arm; the face nearly in profile, looking r.; light hair and whiskers, spectacles.
   Indian ink and water colours; 10⅝ × 7½ in.
   For Sir George Scharf's biography, see under his name.

[8–9] Portraits of Thistlewood and his accomplices. Arthur Thistlewood, b. 1770, was in France during part of the Reign of Terror, and on returning to England became a revolutionary agitator. With James Watson and his son, he organised an abortive revolution; the younger Watson escaped to America, the elder was tried with Thistlewood, Preston, and Hooper for high treason, June 1817 (the date of these portraits), but they were acquitted. After fresh and equally futile attempts, Thistlewood formed a conspiracy for assassinating the Cabinet; the meetings were held in Cato Street, where the conspirators were arrested 23 Feb. 1820. Thistlewood was hanged on 1 May.

8. Two on one mount, roy, viz.:—
   (*a*) Arthur Thistlewood, Bust, in full face, looking full; white stock, dark blue coat, buff waistcoat. Signed and dated *G. Scharf P^{t}. London, June*, 1817.
   Water colours and body colours on vellum; 6 × 5 in.
   (*b*) James Watson the Elder. Bust, in three-quarter face, turned r. and looking r.; white stock, dark blue coat and waistcoat. Signed and dated *G. Scharf P^{t}. London, June*, 1817.
   Water-colours and body colours on vellum; 5¾ × 5 in.
   James Watson, born about 1766, became with his son James a leader of the tavern club, which advocated the Communistic theories of Spence; after his acquittal withdrew to America; died 1838.

9. Two on one mount, roy, viz.:—
   (*a*) Thomas Preston. Bust, in full face looking full; green coat, purple waistcoat; landscape background. Signed and dated *G. Scharf P^{t}. London, June*, 1817.
   Water colours and body colours on vellum; 6 × 5 fn.
   (*b*) John Hooper. Bust, in three-quarter face turned l. and looking l.; gray coat, striped waistcoat; landscape background; wall r. Signed and dated *G. Scharf, P^{t}. London, June*, 1817.
   Water colours and body colours; 5⅞ × 5 in.
   A stipple engraving by Holl of the four conspirators in profile, after a painting by Scharf, was published 7 July, 1817.

10. Sketch-Book, containing 44 drawings, some very slight, unfinished and fragmentary, of the British camp in the Bois de Boulogne, 1815. Inscribed on p. 1. *All the Sketches in this Book I made in the Bois de Boulogne where I was myself encamped, as sketched, near Paris in* 1815. *G. Scharf.* The subjects include a drawing of *Colonel C. Smythe reviewing a company of Sapeurs and Miners*, and a view of Mont Valérien.
   Pencil (a few partly washed in water colour, one in Indian ink); ff. 38; 10 × 13 in.

11. SKETCH-BOOK, containing 32 sheets of studies, chiefly scenes and figures in London streets, dated 1823–1828; hawkers, labourers, ladies and gentlemen, musicians, paviours, draymen, walking advertisements, knife-grinder, waggons: also studies of dogs and of children; sketches of the artist and his family, cottages at Peckham, two views in St. James's Park, a workhouse near Kensington; Sullivan's boat-yard, Vauxhall; portrait of Sullivan the boat-builder; sketch at Tottenham; garden at Dulwich; buildings near Stamford Hill; house near Tottenham Green; Bavarian infantry, 1810.
Pencil; some washed in Indian ink or water colours; ff. 31; 7 × 10½ in.

12. SKETCH-BOOK, containing 59 sheets of studies of street scenes in London; dated 1825–1840, and including sketches of bill-stickers, laundry-men and women, footmen, house-painters, pedlars, balcony in St. Martin's Lane, 1826, oyster-sellers, draymen, funerals, street-singers (unemployed countrymen), morris-dancers, processions of men with marrow-bones and cleavers, frozen-out gardeners, milkmen, cats-meat men, coaches and carts, window-cleaners, public-house scenes, costumes of all classes, snow-balling, advertisements, Jack-in-the-Green on May Day, German bands, French and Italian musicians, Guy Fawkes processions, etc.
Pencil, some partly or wholly washed in water colours; ff. 49; 6¾ × 10¼ in.
Nos. 4–12 were bequeathed by Sir George Scharf, F.S.A., July, 1900.

[13–14] The following numbers form a very large collection of studies of London and neighbourhood, in all stages, from rough pencilled fragments to finished water-colour drawings.

13. Portfolio containing the following:—

(1) Packet of 88 drawings of London Bridge and its approaches, City streets, etc.; including sketches of shipping on the Thames, 1825–1842; interior of the Woolwich steamer, 1844; fire at Topping's wharf, 1843; Old and new London Bridges, 1831; crypt of Gerrard's Hall; interior of the Old Bailey; houses in Fish Street Hill; shops in Ludgate Hill, Cornhill, etc.
Pencil; a few with water-colour wash.

(2) Packet of 12 drawings or sheets of studies; the Lord Mayor's Embarkation from Tower Stairs; Sheriff's dinner in Stationer's Hall; Guildhall; liveries of the Lord Mayor's servants, etc.
Pencil; a few with water-colour wash.

(3) Packet of 38 drawings or sheets of studies; Covent Garden and Hungerford Markets (old and new); visitors to picture galleries, etc.
Pencil; one in water colours.

(4) Packet of 21 drawings of the Strand, St. Martin's Lane and Charing Cross. Dated 1820–1831.
Pencil; a few in water colours or Indian ink.

(5) Packet of 35 drawings of St. Martin's Lane and neighbourhood. Dated 1817–1832.
Pencil, or water colours.

(6) Packet of 34 drawings or sheets of studies; all of Francis Street, Tottenham Court Road, and of the house in that street in which the artist lived. Dated 1834–1846.
Pencil, or water colours.

(7) Packet of 14 drawings of Tottenham Court Road and neighbourhood. Dated 1834.
Pencil; a few partly washed in water colours.

(8) Packet of 43 drawings of the British Museum, including sketches of Montague House and of the present building in process of erection. Dated 1828–1850.
Water colours, or pencil.

(9) Packet of 8 drawings of St. James' Park and adjacent buildings. Dated 1826–1830.
Pencil, or water colours.

(10) Packet of 25 drawings, or sheets of studies made at lectures at the Royal Academy and elsewhere. Dated 1832–1843.
Pencil.

(11) Packet of 172 drawings, or sheets of studies, of London people in various occupations; including road-menders and pipe-layers, hawkers and pedlars, milkmen, carters, beggars, builders, blacksmiths, carpenters, paviours, Yeomen of the Guard, mail-cart drivers, street-singers, etc.; portraits of Servais, a violinist from Brussels (1836); Lipinsky, violinist to the Emperor of Russia (1836), and other musicians. Dated mostly between 1830 and 1845.
Pencil; a few in Indian ink or water colours.

(12) Packet of 61 drawings, or sheets of studies, of engineering and metal work; including sketches of the Birmingham Railway in progress at Chalk Farm (1836); sketches of stoves, fire-places, metal utensils, etc. Dated 1834–1844.
Pencil; one or two in water colours.

(13) Packet of 26 drawings of Woolwich and neighbourhood; including views of the Arsenal and Dockyard, Royal Artillery Repository (interior and exterior); Artillery Barracks, houses at Shooter's Hill, Charlton, etc. Dated 1824–1828.
Water colours or pencil.

(14) Packet of 21 drawings of Tottenham, Stamford Hill and neighbourhood. Dated 1823–1848.
Water colours or pencil.

(15) Packet of 18 drawings, or sheets of sketches, of Wandsworth, Richmond, Wimbledon, Mitcham, Dorking, Box Hill, Reigate, and Rochester. Dated 1819–1837.
Water colours or pencil.

14. Portfolio, containing the following:—

(1) Packet of 37 drawings, or sheets of studies, of Westminster Hall, the old Houses of Parliament before and after the fire, the new Houses in process of building, Palace Yard, etc. Dated 1818–1852.
Pencil; a few in water colours.

(2) Packet of 4 drawings of Regent Street and Bond Street. Dated 1827–1828.
Pencil.

(3) Packet of 11 drawings; views of and from the artist's house in Torrington Square. Dated 1843–1852.
Pencil; one with Indian-ink wash.

(4) Packet of 118 drawings, or sheets of studies, of various localities in London; including Blackfriars Bridge; Sir W. Congreve's house, Woolwich; Old Apsley House and Hyde Park Corner; Chelsea Hospital; Woolwich Cadet Barracks; the Tower; Jack Straw's Castle at Hampstead; views from the top of the Shot Tower and of Verulam Buildings, Gray's Inn; East India Dock; Suffolk Street; St. Bartholomew's Hospital; Lyceum Theatre being Built; The Laying of the Foundation Stone of University College Hospital; Vauxhall Bridge; St. John's, Westminster, etc.; together with interiors of Bow Street Police Station, various factories, shops, etc. Dated 1817–1851.
Pencil; a few in water colours or Indian ink.

(5) Packet of 358 drawings, or sheets of sketches, of London traffic, figures and scenes in London streets, etc. Dated 1818–1843.
Pencil; a few in water colours or Indian ink.

(6) Packet of 8 drawings of the interior of the Polytechnic Institution, sketches at Vauxhall Gardens and the Zoological Gardens. Dated 1830–40.
Pencil.

(7) Packet of 18 drawings of Bartholomew Fair, Bonomi's Panorama, Balloon Ascents, Punch and Judy Shows, etc. Dated 1818–1843.
Pencil; a few with water-colour or monochrome wash.

(8) Packet of 16 drawings of election scenes, meetings and processions. Dated 1818–1832.
Pencil.

(9) Packet of 24 drawings of interiors of dwelling-houses, shops, kitchens, coffee-houses, hospitals; and a sketch of Chantrey's foundry. Dated 1825–1850.
Pencil.

(10) Packet of 65 drawings or sheets of sketches made in London suburbs or in the provinces; including views of Old St. Pancras Church at Islington, Stoke Newington, Edmonton, Kingsland, Clapton, Brompton, Kew, Clapham Common, Dulwich, Eltham, Norwood, Lewisham, Tunbridge Wells, The Reculvers, Hillborough, Herne Bay, Canterbury, Dover, Hemel Hempstead, Milton Park, Watford, Harpenden, Cambridge (Festival Dinner at Queen Victoria's Coronation), Bury St. Edmund's, Ickworth, Belvoir, Bradley. Dated 1816–1852.
Pencil, water colours, or sepia.

(11) Outline View of the Thames with St. Paul's, taken probably from the top of the tower of St. Saviour's, Southwark.
Pencil.

Nos. 13 and 14 were purchased June, 1862, with the exception of about 80 sketches bequeathed by Sir George Scharf, F.S.A., July, 1900.

In addition to the above there are also in the department the following unmounted drawings, placed with prints of Costume.

Five water-colour studies of Flemish Costume, 1813.

Packet of 18 sketches, or sheets of sketches, in water colour or pencil, of British military uniforms, dated 1825, 1828 and 1844.

Also, a water-colour drawing of the entrance hall of Burlington House, placed with the Crace Collection, Portfolio X. (Supplement).

Bequeathed by Sir George Scharf, July, 1900.

SCHARF, Sir George (b. 1820, d. 1895). Draughtsman and book-illustrator; son of the preceding; visited Asia Minor with Sir Charles Fellowes, as draughtsman; illustrated a number of books on art and archæology, and painted a few pictures; distinguished for conspicuous ability and zeal as the first secretary and subsequently director of the National Portrait Gallery, 1857–1895.

1. Portrait of Lord Stanhope Presiding at the Society of Antiquaries. Three-quarter length, seated in the presidential chair, with insignia of office on the table before him, and one hand holding a volume of 'Archaeologia'; the face in three-quarters turned r. and looking r. Inscribed *G. S., 27th November*, 1873, *Somerset House*. And again *G. S., 8th January*, 1876—*G. S., 15th January*, 1876.
Pencil, partly enforced with pen and ink, on greenish paper; roy., 14 × 10 in.

Philip Henry, fifth Earl of Stanhope, b. 1805, was under-secretary for foreign affairs 1834–35, but is best known as an historian, as virtual founder of the National Portrait Gallery, and of the historical manuscripts commission; elected F.S.A. 1841, he served as president from 1846 till his death in 1875.

Bequeathed by the artist, July, 1900.

2. Album, containing drawings of the National Portrait Gallery in its first home, and other buildings (interior and exterior views) chiefly in London. Nearly all signed and inscribed with copious memoranda.
All, except the first, in pencil; mostly on tinted paper.

(1) Staircase and Rooms, National Portrait Gallery, 29, Great George Street, Westminster. Dated 30*th September*, 1869.
Water colours and body colours.

(2) No. 29, Great George Street; Exterior. Dated *Sept.* 19*th*, 1863, and *Sept.* 22*nd*.

(3)–(10). Various Rooms in the National Portrait Gallery. Dated 1869-1872.

(11). Front Room in Top Floor of No. 29, Great George Street. With portrait of the artist's mother. Dated 24*th September*, 1868.

(12)–(17) Rooms on the Second Floor of No. 29, Great George Street. With three portraits of J. L. Pattisson. Dated 1868 and 1869.

(18) The Artist's Bedroom in the Same House. Dated *July* 4*th*, 1868.

(19) View from the Artist's Bedroom. And portrait of J. L. Pattisson, 'in my library.' Dated 15*th August*, 1869.

(20) Meeting Room of the Society of Antiquaries at Somerset House. Dated 2*nd September*, 1874.

(21) The Strand at Charing Cross; showing houses pulled down for the Railway Terminus. Dated *September* 1*st*, 1859.

(22) Craven Street, Looking towards the Strand. Dated *September* 1*st*, 1859.

(23) Marlborough House and Three Adjoining Houses, Pulled Down 1872. Dated *July* 29*th* and 31*st*, 1872.

(24) De la Hay Street, Westminster. Dated *September* 14*th* and 18*th*, 1863.

(25) Archbishop Tenison's School, from No. 1, Castle Street, Leicester Square. Dated *July* 12*th*, 1871. The school was removed to Leicester Square on the demolition of Castle Street.

(26) View from St. Martin's Vicarage. Dated *July* 11*th*, 1871.

(27) St. Martin's Lane, Hemings' Row and St. Martin's Place, from St. Martin's Vicarage. Dated 6*th October*, 1871.

(28) Corner of St. Martin's Lane and Hemings' Row. Dated 12*th October*, 1871.

(29) St. Martin's Church and Northumberland House. Dated 23*rd July*, 1874.

(30) Northumberland House. Dated 20*th July*, 1874.

(31)–(33) Views of King Street, Westminster, showing Cromwell's House. Dated 1859 and 1863.

(34) Corner of Bridge Street, Westminster, opposite the Clock Tower. Dated *August* 13*th*, 1859.

(35) Houses Beside the Clock Tower, pulled Down, 1864. Dated *August and September*, 1863.

(36) S. Side of Bridge Street, Westminster. Dated *August* 11*th*, 1859.

(37) and (38) New Palace Yard, Westminster. Dated 1859 and 1863.

(39) View from Great George Street towards Westminster Bridge. Dated *September* 17*th*, 1863.

(40) and (41) Duke Street Chapel, St. James' Park. Dated 1868.

(42) Interior of Duke Street Chapel. Dated 10*th October*, 1868.

(43) Interior of Samuel Rogers' Drawing Room in St. James' Palace. Dated *April* 14*th*, 1856.

(44) The Duchess of Marlborough's Boudoir, Blenheim Palace. Dated *January*, 1864. A tracing.
Bequeathed by the artist, July, 1900.

SCHETKY, John Alexander (b. 1785, d. 1824). Amateur painter; born in Edinburgh; younger brother of J. C. Schetky, served as assistant surgeon with the army in Portugal during the Peninsular War; exhibited at the Old Water Colour Society, and at the Royal Academy, 1816–1821; appointed 1823 to a medical post on the West coast of Africa, where he died.

1. Illustration to M. G. Lewis' 'The Monk'; The Death of Ambrosio. The monk Ambrosio lying r. on a rock, where he has been dashed by the demon, on the side of a wild ravine; a dense cluster of trees l.; a wolf near the fallen body.
   Pen-and-ink, partly washed with water colours; roy., 7⅞ × 11¼ in.
   Lithographed by the artist; the lithograph is mounted opposite the drawing.

2. Landscape: A Mountain Pass. Rough sketch of a mountain pass, with a castle tower on a crag, l., and a torrent pouring from the r., a figure kneeling at a cross, l. (Sketched on the back of the lithograph of 'The Death of Ambrosio').
   Coloured chalks; roy., 10⅜ × 14¾ in.
   Both purchased May, 1878.

SCHETKY, John Christian (b. 1778, d. 1874). Marine painter; born in Edinburgh; son of a Transylvanian; pupil of A. Nasmyth; worked chiefly at Oxford and at Portsmouth; marine painter in ordinary to George IV., William IV., and Queen Victoria; well known for his pictures of naval battles and similar subjects.

1. Wreck of H.M.S. Anson, on the Bar of Loe Pool, Cornwall. View from the sandy bar, looking out to sea; the frigate, a dismounted wreck, is close in and driving on to the shore; a brig, also suffering from the effects of the storm, not far off at the l.; in the foreground, l., some rocks; at the r. boats on the sand and sailors looking out at the wreck; beyond, a line of cliffs curving out into the distance; at the l. a low promontory with a tower or lighthouse.
   Water colours and body colours; atl., 7¾ × 25½ in.

   H.M.S. Anson, a 40-gun frigate, was wrecked 29 Dec. 1807, on the sand which forms the bar between Loe Pool, near Helston, and the sea; during the fog the position of the ship with respect to the Lizard was mistaken, and after losing two anchors she was purposely run ashore at the Loe Pool. The commander, Captain Lydiard, was drowned. (See the 'Naval Chronicle,' Vol. 19). The topography of the coast is not easily recognizable in the drawing.

   Purchased May, 1890, at the Percy Sale.

2. Sketch Book, containing slight pencil sketches made on board the 'Resolution' yacht; 10 × 14¼ in.

   (1) *Ob.* Portland Breakwater, while in course of construction. Dated 20*th June*, 1851.

   Rev. A Yacht Race. Inscribed *The Ryde Race to Plymouth.* Dated 14*th of Augt*, 1862.

   (2) Two Views of the Coast. Durlstone Head and Portland Island. Dated 19*th June*, 1851.

   (3) 'Resolution' Yacht, Dartmouth. Dated 21st June, 1851.

   (4) Sketches of Dartmouth Boats and Sailors. Dated 20th June, 1851.

3. Sketch Book containing slight pencil sketches; some on leaves belonging to a smaller book; 9 × 13¼ in.

(1) Manacan, from Carne, Cornwall. Dated *July* 14, 1831.

(2) Beaumaris. Dated *August*, 1819.

(3) A Road Through a Wood.

(4) Broken Bridge at Aberdower, Firth of Forth. Dated 1806.

(5) Old Tree at Aberdower, Edinburgh.

(6) Sketch of Crags (Arthur's Seat?).

(7) Burnt Island, Firth of Forth. And sketch of a peasant. Dated 1806.

(8) Bass Rock and Tantallon Castle. Dated *July 8th*, 1820.

(9) Edinburgh from W.S.W. Dated *July 8th*, 1820.

(10) Part of a Sketch of a Town in a Hollow.

(11) Rosslyn Castle. Dated *July*, 1820.

(12) Near Abbotsford, on the Tweed. Dated *July 17th*, 1818.

(13) The Water of Leigh, by Edinburgh. Dated 1816.

(14) Iron Bridge on the Tweed at Dryburgh. Dated *July 19th*, 1818.

(15) Stock Brig, near Edinburgh. Dated 1816.

(16) Leith Sands. Dated 1824.

(17) Timber Yard, near Edinburgh.

Nos. 2 and 3 were presented by J. Deffett Francis, Esq., March, 1882.

SCHNEBBELIE, Robert Blemme[1] (d. about 1849). Topographical draughtsman, son of the better known Jacob Schnebbelie; drew for Wilkinson's 'Londina Illustrata,' and exhibited at the Royal Academy, 1803–1821.

1. A River Side Inn. An inn with projecting upper storey, on the banks of a river or estuary (probably the lower Thames) at low tide; ships' boats lying on the mud, l.
Indian-ink wash and pen; roy., 6¾ × 6 in.
Purchased June, 1869.

2. Mr. Graham's Balloon at Lord's Cricket Ground, 12 September, 1837, with a crowd of spectators. Signed and dated *R. B. Schnebbelie*, 1839.
Water colours; roy., 6¼ × 7¾ in.

3. The Same Subject: a Different View. Signed and dated *R. B. Schnebbelie*, 1839.
Water colours; roy., 6 × 7¾ in.
Nos. 2 and 3 were purchased August, 1879.

[4–18.] Drawings in the Crace collection of London views, purchased November, 1880.

4. The Pimlico Grammar School. Signed and dated *April*, 1832. *R. B. S.*
Pencil and water-colour tint; 5¼ × 6 in.
No. 52 in Portfolio XIII.

5. Jenny Whim's Bridge, Pimlico. After the print by Benoist.
Water colours; 6⅝ × 10¾ in.
No. 57 in Portfolio XIII.

[1] The second name is usually given as "Bremmel," but "Blemme" occurs in the artist's signature on Nos. 8 and 9. Bremmel may either be a mistake or an Anglicised form adopted by the artist later.

6. Old Houses, South side of Fleet Street.
Indian-ink wash and pen; 5 × 6½ in.
No. 29 in Portfolio XIX.

7. The Great Hall at the Charter House.
Water colours; 4⅜ × 6½ in.
No. 17 in Portfolio XXVI.

8. View of Houses taken down for building the new Post Office. Signed and dated *Robert Blemme Schnebbelie*, 1818.
Water colours; 7¾ × 12 in.
No. 4 in Portfolio XXVII.

9. Houses in Cheapside and St. Martin's-le-Grand taken down for the new Post Office; with plan. Signed and dated, *Drawn, etc., by Robert Blemme Schnebbelie, July*, 1818.
Water colours; 8¾ × 16 in.
No. 5 in Portfolio XXVII.

10. Remains of Old London Wall, taken down to improve Moorfields.
Water colours; 5½ × 10½ in.
No. 18 in Portfolio XXXVII.

11. St. Peter-le-Poor Church, in Broad Street. Signed and dated *Schnebbelie*, 1810.
Water colours; 8¼ × 6¼ in.
No. 27 in Portfolio XXV.

12. General Monk's House, Ship Yard, Strand. Dated 12 *June*, 1815.
Pen and ink; 11 × 8¼ in.
No. 189 in Portfolio XVII.

13 New Buildings of Furnivall's Inn.
Water colours; 8 × 12 in.
No. 126 in Portfolio XXVII.

14. Lady Owen's Almshouses, Owen Street, St. John's Street Road.
Water colours and body colours; 5 × 8¼ in.
No. 18 in Portfolio XXXII.

15. The Grotto, near the New River Head. Copied from a print by Chatelain.
Water colours and body colours; 8½ × 7½ in.
No. 61 in Portfolio XXXII.

16. The Music House, Sadler's Wells. Copied from a print. Signed and dated *R. B. Schnebbelie*, 1839.
Water colours; 5½ × 8 in.
No. 76 in Portfolio XXXII.

17. Islington Green. Signed and dated *R. B. Schnebbelie*, 1840.
Water colours; 6½ × 7½ in.
No. 114 in Portfolio XXXII.

18. View from opposite the Painted Red Lion Inn, Islington Green. Signed and dated *R. B. Schnebbelie*, 1840.
Water colours; 7¾ × 6 in.
No. 116 in Portfolio XXXII.

SCHWEICKHARDT, Heinrich Wilhelm (b. 1746, d. 1797). Painter; born at Brandenburgh; painted landscapes, marine subjects, and a few portraits; worked in Holland, and from 1786 in London; exhibited at the Royal Academy, 1788–1796; published some etchings of animals.

1. Two on one mount, roy., viz.:—
(*a*) Study of a Cow. A cow standing on a river bank, facing l.
Black and red chalk; 7¾ × 10½ in.

(*b*) Study of a Cow. A cow lying down in a field, facing l.
Black, red and white chalk on brown paper; 8¼ × 11¼ in.

2. Two on one mount, roy., viz.:—

(*a*) Study of a Cow. A cow moving r. up a grass slope.
Black, red and white chalk on blueish paper; 7½ × 10¾ in.

(*b*) Study of a Bull. A bull on a mound facing r.; woods l.
Black, red and white chalk on brown paper; 8¼ × 11½ in.

Both presented by John Henderson, Esq., January, 1863.

SCOTT, David (b. 1806, d. 1849). Painter, born in Edinburgh; son of Robert Scott, the engraver, and brother of William Bell Scott; worked in Edinburgh, and for a short time in Italy, painting large compositions on heroic subjects, with little success, but better known by his illustrations to 'The Ancient Mariner' and other designs; elected A.R.S.A. 1830.

1. Study for a Picture: 'Galileo in Prison.' Galileo sitting on a bench r. pointing to an open book with one hand and with the other plucking angrily at his beard, while two mean-featured monks standing l., expound texts to him and argue; at the open door behind stands a jailor. Signed and dated *D. S.* 1836.
Neutral tint wash and brush outline; roy., 14¼ × 11½ in.

Presented by F. G. Stephens, Esq., February, 1894.

2. Study for a Picture: Women laying out a Body. Two old women bending over a corpse loosely wrapped in a sheet, on a low bed; the one at the l. holds up the sheet, the other straightens one of the legs; at the r. a lighted candle standing on a coffin.
Water-colour sketch with brush outline; arched at the top; imp., 15¾ × 21⅞ in.

Purchased November, 1897.

SCOTT, John (b. 1774, d. 1827). Engraver and draughtsman; born at Newcastle-on-Tyne; studied with R. Pollard; much esteemed for his skill as an engraver of animal subjects; designed and engraved many of the plates in Daniel's 'British Rural Sports,' but best known for his prints after Gilpin, Stubbs, and others; worked in London.

1. A Water Spaniel. A water spaniel at the edge of a pond; palings and trees behind.
Pencil, highly finished; roy., 5 × 6⅞ in.

Purchased October, 1867.

SCOTT, John R. (worked about 1827–1835). Engraver and draughtsman; son of the preceding, John Scott; worked in London, about 1827–1835.

1. Portrait of John Scott. Head and bust of an oldish man turned to front and l., head in three-quarters nearly profile, turned l. and looking l.; thin dark curly hair. Signed, *J. R. Scott Del.*, with an erased inscription below, of which the last words alone *His son J. R. Scott* are legible.
Red, black and white chalk on brownish paper; roy., 14¾ × 9¾ in.
For John Scott's biography, see under his name.

Purchased November, 1886.

SCOTT, Samuel (b. about 1710, d. 1772). Painter; born in London; painted marine subjects and Thames-side views in and near London, both in oils and water colours; accompanied Hogarth, who sometimes supplied figures to his landscapes, on the celebrated 'Tour' (see under Hogarth); worked in London and Twickenham; died at Bath, whither he retired before 1771.

1. ST. PAUL'S AND BLACKFRIARS BRIDGE. View on the Thames from mid-stream, looking N.E. to St. Paul's.
   Pen-and-ink, and water colours; unfinished; roy., 7 × 17½ in.
   Purchased March, 1868.

2. WESTMINSTER BRIDGE. A near view of the western half of the bridge from a point on the stream a little below it; old houses on the river at the r., and Lambeth Palace seen through the arches of the bridge. Inscribed *Westminster Bridge.* (The parapet of the bridge is only partly drawn in).
   Indian ink, slightly tinted in water colours; ant., 13¾ × 43¾ in.
   Study for the picture in the Vernon collection (National Gallery, No. 314), engraved by P. C. Canot and by J. B. Allen.
   The bridge was begun in 1739 and opened 1750.

3. WESTMINSTER ABBEY AND HALL, 1739. View from the river, of the Abbey, St. Margaret's, and Westminster Hall, rising beyond the houses and wharves along the shore, the Union Jack flying from the tower of St. Margaret's. The southern tower at the west end of the Abbey is shown in process of erection, the northern one already completed. Inscribed *Westminster Abbey, Scott.*
   Indian ink, slightly tinted; ant. 10⅝ × 42⅝ in.
   The western towers of the Abbey, built by Hawksmoor, were completed in 1739.
   Nos. 2 and 3 were purchased June, 1865.

[4–5]. Drawings in 'Hogarth's Tour,' the sketch-book containing seven drawings by Hogarth and two by Scott, described in Vol. II., pp. 323, 324.

4. VIEW OF THE MEDWAY FROM ROCHESTER. View of a building and wharf on the further side of the river at low tide, with boats drawn up on the muddy shore; low green hills behind, and the river in the foreground; a smack at anchor, r.
   Indian-ink wash and pen; very slightly tinted; 7¾ × 12⅝ in.

5. TOMB OF A SPANISH AMBASSADOR, AT MINSTER. A mutilated recumbent effigy in armour, under a canopy.
   Pen-and-ink, partly washed with Indian ink; 7⅞ × 12½ in.
   Nos. 4 and 5, with the drawings by Hogarth in the same book, were purchased March, 1847.

6. CHARING CROSS, with the statue of Charles I. and Northumberland House.
   Water colours, and pen-and-ink; 9¾ × 15 in.
   No. 9 in Portfolio XVII of the Crace collection of London Views, purchased November, 1880.

SCOTT, William Henry Stothard (b. 1783, d. 1850). Water-colour painter and lithographer; worked at Brighton; Associate of the Old Water-Colour Society; painted rural scenes in Sussex and Surrey; published a set of 'Etchings on Stone,' 1812.

1. LANDSCAPE WITH FIGURES. View on a road going down between a wooded bank l. and high wall r. to a village lying among trees, with a wide plain beyond, bounded by hills; a group of three girls and a boy at the road-side, l.; a girl with a basket r.; other peasants and a man on a donkey further down the road. Signed *W. Scott.*
   Water colours; ant., 22⅛ × 30 in.
   Purchased July, 1878.

SERRES, Dominic, R.A. (b. 1722, d. 1793). Marine painter; born at Auch, in Gascony; ran away to sea and was taken prisoner by the British about 1758; settled in Northamptonshire; assisted by C. Brooking; foundation member of the Royal Academy, and librarian, 1792.

1. Captain Hyde Parker Passing up the North River, New York, 1776. View looking up the broad river; from forts on either of the high shores a cannonade is directed on the *Phœnix* and the four ships with her as they endeavour to pass the artificial barrier laid across the stream. Inscribed *Capt. Hyde Parker in the 'Phœnix' going up the North River, New York.*
   Indian-ink wash and pen, tinted in water colours; roy., 11⅜ × 18¾ in.
   In October, 1776, Captain Hyde Parker was sent by Lord Howe in command of a small squadron to occupy the North River. The passage was blocked by sunken vessels and iron-pointed frames; but the obstruction was successfully passed. For this service Parker was knighted, 1779.
   Purchased August, 1879.

2. A Frigate. Sketch of a frigate at anchor.
   Pencil; roy., 5 × 4⅝ in.
   Purchased December, 1867.

SERRES, Dominic M. (worked about 1778–1804). Landscape painter; son of Dominic, and younger brother of J. T. Serres; exhibited at the Royal Academy, 1778–1804; suffered in later life from incurable despondency.

1. Chepstow Castle. The ruins of the castle, with gateway at the r., toward which a road goes from the foreground; a man and woman riding a donkey up the road; at the l. the Wye flowing beneath the castle, and woods beyond. Signed *D. M. Serres.*
   Water colours; imp., 13¼ × 22½ in.
   Purchased October, 1872.

SERRES, John Thomas (b. 1759, d. 1825). Marine painter; son of Dominic Serres; worked for a year in Italy, 1790–91, afterwards in London; marine draughtsman to the Admiralty; published two books on marine subjects; exhibited sea and shipping subjects, both in oils and water colours, at the Royal Academy and elsewhere, 1780–1825; ruined by the intrigues and extravagance of his wife; died a debtor in prison.

1. A Sloop. A one-masted vessel sailing to the r. before a breeze; at the l. a frigate at anchor, and coast beyond. Signed and dated *J. T. S.*, 1789.
   Indian-ink wash and pen; roy., 8⅛ × 6 in.
   On the back of the drawing is the following: *Mr. Serres Junr. presents Compliments to Mr. Spilsbury and has made the sketch of the Vessel his Daughter wanted with hopes of being excused for not performing his promise sooner, and that it will answer her purpose. S.G.R. Th.P. 2 April*, 1789.
   Presented by J. Deffett Francis, Esq., December, 1874.

2. Shipping off the Coast. A calm sea, with low coast *r.*; three Margate hoys anchored, with sails set, at the l., and a small boat in the foreground; nearer the coast, r., an English man-of-war with two small boats and a cutter near; smacks in the offing, l. Signed and dated *J. T. Serres, Invt. et fect.*, 1789.
   Water colours and Indian ink; roy., 9⅜ × 14 in.
   Purchased May, 1885, at the Cheney sale.

3. Landscape with Distant Mountains. View on a lake or river; on the further shore is a cluster of buildings screened by trees and a high one-arched bridge, under which the water flows out into a valley below; beyond are wooded hills shelving into a broad vale and, beyond, a range of snow mountains; two figures on a tongue of sand in the r. foreground, and a tree, l.; a man and a horse cross the bridge.
   Water colours; atl., 17¼ × 23⅜ in.
   Purchased July, 1874.

4. Boats Off the Coast. View of a hilly coast, off the mouth of a harbour, flanked by a round hill, r., and a row of tooth-shaped rocks projecting from a similar hill, l.; a village on the cliffs inside the harbour at the r.; a lugger sailing to sea just outside the row of rocks, another in the immediate foreground letting down the foresail, and a cutter, r. Signed and dated *J. T. Serres*, 1814.
   Water colours; atl., 15⅝ × 22⅜ in.
   Purchased May, 1876.

SEYFFARTH, Louisa, born **SHARPE** (b. 1798, d. 1843). Water-colour painter; daughter of a Birmingham engraver; worked in London till her marriage in 1834, afterwards in Dresden; member of the Old Water-Colour Society; exhibited portraits, domestic and sentimental subjects, 1817–1833.

1. School-girl Frolics. School girls walking two-and-two, a stout lady accompanying the last couple, while a little behind at the r., a girl swings a cat by the tail, to the horror of a younger girl who is coming round a tree. Inscribed *Exercise with ma Tante.* Below, another sketch inscribed *Exercise without ma Tante;* girls jumping in turn over a barrier, one of them pulled back by another in the act of leaping, while one in a nightdress stands on a bed and looks on, laughing.
   Pencil; roy., 9¾ × 7⅜ in.
   Purchased May, 1890, at the Percy sale.

SEYMOUR, James (b. 1702, d. 1752). Animal painter; greatly reputed for his hunting subjects and portraits of race horses, many of which were engraved; more successful in his sketches than in his paintings.

1. Huntsman and Hounds. A huntsman in green coat and cap and a long whip riding towards the r. with three hounds, through flat fields. Signed *J. S.*
   Body colours; roy., 5¼ × 6⅞ in.

2. Horse and Groom. A groom in blue coat and yellow cap leading a horse by the bridle. Signed *J. S.*
   Body colours; roy., 5¼ × 6¾ in.
   Nos. 1 and 2 were purchased June, 1881, at the Bull sale.

3. Head of a Horse. Head of a horse in profile, turned to the r. Inscribed *Tempest* (probably indicating a copy from A. Tempesta).
   Pen-and-ink on brownish paper; roy., 6¼ × 9⅛ in.

4. Head of the White Horse in the Portrait of Charles I. Riding under an Archway. After Van Dyck. Inscribed *Seymour.*
   Pen-and-ink; roy., 14¼ × 10¼ in.
   Nos. 3 and 4 were bequeathed by William Fawkener, Esq., 1799.

5. Groom and Horse. A groom leading a horse towards the l.
   Pen-and-ink; roy., 7¾ × 11½ in.
   Purchased August, 1874.

6. Two on one mount; roy., viz.:—

(*a*) A Stag Running.
Pen-and-ink sketch; 3¼ × 5 in.

(*b*) *Ob.* Sketch for a Picture. Sketch for a picture of two grooms bringing two horses to drink at a trough. (Two slight sketches for the figures at the r.) Inscribed *Yellowy—a warm colour'd Picture. Goliah—Looby—Groom on the great brown horse—A brick wall beyond.*
Pen-and-ink; 4 × 6¼ in.

Rev. Two Sketches of a Man on Horseback. Inscribed *True.*
Pen-and-ink.

7. Two on one mount, roy., viz.:—

(*a*) A Man on Horseback.
Pen-and-ink sketch; 3⅞ × 4⅞ in.

(*b*) A Man on Horseback; with a groom at the horse's head. A small sketch of a man leading a horse below.
Pen-and-ink sketch; 5⅜ × 6⅝ in.

Nos. 5–7 were purchased June, 1881, at the Bull sale.

8. Portrait Sketch of Sir Robert Fagg. Head and shoulders of an oldish man with projecting lower lip, long hair and tufted eyebrows, in profile, looking l. Signed *J. S.*
Pen-and-ink sketch; roy., 6¼ × 4⅞ in.
Sir Robert Fagg was a Sussex baronet, a noted rake and sportsman of the day.

Purchased June, 1897.

SEYMOUR, Colonel John (worked about 1710). Amateur painter; painted miniature portraits during the reign of Queen Anne.

1. Portrait of the Artist. Head in profile, turned l. and looking l.; with flowing hair or wig. Inscribed *Col. Seymore his own Portrait by himself.*
Pen-and-ink, slightly shaded with Indian ink; roy., 4¼ × 3¼ in..

Purchased October, 1872. Formerly in the Thane Collection.

SHANNON, Charles Hazelwood (b. 1865). Painter, lithographer, and wood-engraver; living artist.

1. Study for a Picture: 'The Music Room.' A woman, wearing a simple long-sleeved gown low in the neck, seated on a low stool; her body is inclined forward, turning r., and the head in profile; her face rests on one hand, with eyes half closed and listening expression; the other hand lies on her knee. Signed and dated *C. H. S.* 1900. *Music Room.*
Black, white and red chalk on brown paper; roy., 11½ × 10 in.

Presented by the artist May, 1901.

SHARLAND, (worked about 1800?). Draughtsman; worked at Tiverton.

1. Portrait of John Opie, R.A., after the portrait by himself. Bust, directed l., the face in three-quarters, eyes looking to front.
Sepia; 7¾ × 6⅝ in.
The original portrait was engraved by S. W. Reynolds, 1798.
Inserted in Vol. VI. (No. 2) of the interleaved illustrated Royal Academy.
Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

SHARP, William (b. 1749, d. 1824). Engraver; born in London; pupil of Barak Longmate; acquired great reputation both in England and the Continent as a line engraver after West, Reynolds, and Italian masters; a religious enthusiast and follower of Joanna Southcote; worked in London.

1. Portrait of Joseph Planta; after Benedetto Pistrucci. Head in profile looking l.; after a medallion in low relief. Inscribed *Joseph Planta, F.R.S.*
   Sepia; roy. (with margin), 5 × 4⅜ in.
   Engraved by the artist and published Dec. 1st, 1817.
   For Planta's biography see note on the portrait of him by G. Dance, described in Vol. II., p. 4.
   Purchased July, 1875.

SHARPE, Eliza (b. 1796, d. 1874). Water-colour painter; elder sister of Louisa Sharpe (Mrs. Seyffarth); exhibited chiefly portraits at the Royal Academy and Old Water-Colour Society, 1817–1869; elected member of the latter society 1829; worked in London.

1. Eliza Sharpe and her Sisters. Sketch of the artist seated l., and drawing her two sisters, Louisa and Mary Ann; the former sits in the middle, saying, *Do me justice, Eliza; remember it is for posterity!* The latter stands in an attitude r., saying, *This is a fine position, but are you sure it is the best view of my face?* The artist is answering *It's very well, Mary Ann, but I will be principal figure myself.*
   Pen-and-ink, lightly tinted; roy., 7¾ × 9⅝ in.
   Purchased May, 1890, at the Percy sale.

2. 'Miss Eliza Sharpe presented with a very long bill by a remorseless Creditor.' The artist sitting l. stares at an immense bill presented by an old man in flowing robes (Time), while cupids hover round with supplicating gestures, and a dog and kitten kneel; below, the cupids are writing a letter, and in another sketch are carrying it off (inscribed *To the Rescue*) followed by the dog, ridden by one of them, the kitten and its mother.
   Pencil; roy., 8⅜ × 6 in.
   Purchased October, 1877.

SHEE, Sir Martin Archer, P.R.A. (b. 1769, d. 1850). Painter; born in Dublin; studied in Dublin and at the Royal Academy in London, where he worked from 1788 onwards; acquired great repute as a portrait painter; succeeded to much of the popularity of Lawrence; elected A.R.A. 1798, R.A. 1800, P.R.A. 1830; published some poems and novels.

1. Portrait of John Williams (Anthony Pasquin). Three-quarter length seated to l. in an arm chair, the face turned nearly full, an abstracted look in the eyes; pen in one hand, the other hanging over the arm of the chair; mulberry coloured coat and buff knee breeches and waistcoat; at the l. a table with books and paper partly written on; at the r. a red curtain half hiding a pillar.
   Water colours; roy., 9¾ × 7⅞ in.
   John Williams, b. 1761, best known by his work written under the pseudonym of 'Anthony Pasquin,' was formidable in his day as a theatrical critic and as a satirist; emigrated to America, and died at Brooklyn, 1818. See under his name.
   Purchased May, 1893.

SHELLEY, Samuel (b. 1750, d. 1808). Miniature and water-colour painter; born in Whitechapel; mainly self-educated; became fashionable for his miniatures and fancy subjects; well known through engravings by Bartolozzi and others; exhibited at the Royal Academy 1774–1804, when he became one of the founders and the treasurer of the Water-Colour Society; worked in London.

1. Three on one mount, roy., viz.:—
   (*a*) St. Cecilia. The saint playing on an organ, with eyes uplifted, while a boy angel looks down from the clouds. In an oval. Signed on the margin *S. Shelley, delt.*
   Water colours; $4\frac{5}{8} \times 3\frac{3}{8}$ in.
   (*b*) 'Hassan.' An Oriental youth in a turban, leading a camel, the head of which is partly seen r., and carrying a fan of feathers. In an oval. Signed and dated on the margin, *S. Shelley*, 1788.
   Water colours; $5\frac{1}{4} \times 4\frac{1}{8}$ in.
   (*c*) 'Sicander.' A young man with staff in his hand, leaning by a rock and looking l., with an expression of astonishment. In an oval. Signed and dated on the margin *S. Shelley*, 1788.
   Water colours; 5 × 4 in.
   Purchased August, 1861.

2. Lorenzo and Jessica at Belmont. Illustration to the Merchant of Venice, Act V., Sc. 1. The two lovers seated together r. on a garden bench beneath trees and looking at the moonlight on the grass and the water beyond.
   Indian ink, with water colour tint and stipple; oval; roy., 10 × $12\frac{3}{8}$ in.
   Engraved in stipple by W. Nutter, and published by R. Cribb, 1 Dec. 1786.
   Purchased July, 1878.

3. Study for Portrait Group. A young man with one arm round a little girl seated on the table, against which he leans l., the other hand resting on a boy who stands in front of him; at the r. the figure of a lady slightly indicated.
   Pencil sketch, with water-colour tint; oval; roy., $5\frac{1}{2} \times 4\frac{1}{2}$ in.

4. *Ob.* Study for a Portrait Group. Study for half-length portrait of a mother holding her naked child on her l. shoulder and supporting its foot with the r. hand; the child has one hand on the mother's head, and with the other lifts a light shawl. Inscribed *P.*
   Pencil sketch; roy., $7\frac{1}{8} \times 6$ in.
   Rev. Three Studies. Study of a woman's head in a turban; and two slight studies of a mother holding a child.
   Pencil.
   Nos. 3 and 4 were purchased December, 1885.

5. Two on one mount, roy., viz.:—
   (*a*) Study for a Portrait Group. A lady seated with a baby on her lap, and two small children, one on each side of her; tree behind. Signed *Shelley.*
   Pen and sepia sketch, with slight red tint and sepia wash; $6\frac{3}{8} \times 5$ in.
   (*b*) Study for a Portrait Group. A young lady seated on a sofa with a baby in her arms and another child beside her l.; her husband, seated behind at the r., leans with one arm over the sofa, with head turned l., and a third child sits beneath him on the sofa.
   Brush and sepia over pencil sketch; $5\frac{3}{4} \times 7\frac{1}{4}$ in.

6. Two on one mount, roy., viz.:—
   (*a*) Study for a Portrait Group. Group of four children; a boy and girl seated on a sofa with a younger boy between them, and a third boy (older than the last) standing l., with his sister's hand on his shoulder. Signed *Shelley.*
   Pen-and-ink sketch; (with margin) $5\frac{5}{8} \times 8\frac{7}{8}$ in.

(*b*) STUDY FOR A PORTRAIT GROUP. Apparently a study for the same group as the last, differently arranged; the elder boy and girl are seated as before, but the second boy sits on the back of the sofa between them, and the youngest sits clinging to his sister, l.; the eldest boy at the r. holds up a bird on his hand. Signed *Shelley.*
Pen-and-ink sketch; (with margin) $6\frac{3}{8} \times 9\frac{3}{8}$ in.
Nos. 5 and 6 were purchased March, 1887.

SHEPHEARD, George (b. about 1770, d. 1842). Water-colour painter and engraver; of a Herefordshire family; exhibited rural scenery with figures at the Royal Academy 1811–1841; engraved in a mixed manner after Bunbury, Morland, Rehburg, and others.

[1–8] Drawings for 'Vignette Designs,' etched and aquatinted by G. M. Brighty and published 1814. A copy of the book, hand-coloured, is in the department; it was intended as a drawing-book, and contains instructions for colouring.

1. DESIGN FOR TITLE AND DEDICATION. A large stone, with rose, thistle, and shamrock growing by it, inscribed *Vignette Designs by Geo. Shepheard. Etched by G. Brighty*, 1813. Below, *Dedicated by Permission to the Most Noble, Ann Jane, Marchioness of Abercorn by her most devoted most obliged and humble servant George Shepheard Jany.* 1814, 17 *Great Ormond St.* Below the dedication the Hamilton crest is sketched with the motto *Through.*
Pencil, with some water-colour wash; roy., $7\frac{1}{2} \times 9\frac{3}{4}$ in.

2. Two on one mount, roy., viz.:—
(*a*) THE SHEPHERD. A shepherd with his crook resting under a big tree, his dog beside him; at the l. beyond, his flock. Signed and dated *G.S.*, 1813.
Pencil; $8\frac{3}{8} \times 10\frac{3}{8}$ in.
Etched, No. I., Part I.
(*b*) THE FISHERMAN. A fisherman with a net on his shoulder and basket in his hand stepping on a rocky beach, his dog preceding him; two boats on the sea, l. Signed and dated *G.S.*, 1813.
Pencil; $8\frac{1}{4} \times$ by $10\frac{3}{8}$ in.
Etched, No. III., Part I.

3. Two on one mount, roy., viz.:—
(*a*) THE COTTAGE DOOR. A young woman sitting on a chair before her cottage door and teaching a child to read, watched from the doorway by a little boy. Signed and dated *G.S.*, 1813.
Pencil; $8\frac{3}{8} \times 10\frac{3}{8}$ in.
Etched, No. IV., Part I.
(*b*) THE TIRED SOLDIER. A soldier lying asleep under a tree, with his head upon his knapsack; at the r. four figures, one on a pack-horse, moving away down a road. Signed and dated *G.S.*, 1814.
Pencil; $8\frac{3}{8} \times 10\frac{3}{8}$ in.
Etched, No. I., Part II.

4. Two on one mount, roy., viz.:—
(*a*) THE VILLAGE MATRON: ILLUSTRATION TO GOLDSMITH'S 'DESERTED VILLAGE.' An old woman in a cloak, basket on arm, hobbling with the aid of a stick across a shallow brook; beyond two willows r. a man and two women are cooking at a fire. Signed and dated *G.S.*, 1813.
Pencil; $8\frac{1}{4} \times 10\frac{1}{2}$ in.
Etched, No. IV., Part II.
(*b*) THE REAPERS: ILLUSTRATION TO THOMSON'S 'SUMMER.' A girl about to put her sickle to the corn, a young man standing beside her and directing her. Signed and dated *G.S.*, 1814, and inscribed *vide Thompson.*
Pencil; $8\frac{1}{2} \times 10\frac{3}{4}$ in.
Etched, No. I., Part III.

5. Two on one mount, roy., viz. :—

(*a*) PATTY. A milkmaid standing between the two pails which she has just set down, and from one of which a dog is lapping; hill and woods behind, some cattle l.; a cottage r. Signed and dated *G.S.*, 1815.
Pencil; $8\frac{3}{8} \times 10\frac{5}{8}$ in.
Etched, No. II., Part III.

(*b*) THE WOODMAN: ILLUSTRATION TO COWPER'S 'WINTER MORNING WALK.' A woodman carrying axe and wedge, standing with his dog beside him near a felled tree lying l.; a background of leafless trees, with frozen pond r. Signed and dated *G.S.*, 1814.
Pencil; $8\frac{1}{2} \times 10\frac{3}{4}$ in.
Etched, No. III., Part III.

6. Two on one mount, roy., viz. :—

(*a*) CRAZY KATE: ILLUSTRATION TO COWPER. A girl in tattered dress sitting on a rock by the seashore with hands clasped across her knee. Signed and dated *G. S.*, 1814, and inscribed *Crazey Kate.-Cowper.*
Pencil; 7 × 10 in.
Etched No. IV., Part III.

(*b*) THE CALEDONIAN SHEPHERD: ILLUSTRATION TO BEATTIE'S 'MINSTREL.' A Highland shepherd sitting under a fir tree in a mountain glen with a dog at his side; his flock are scattered over the slopes at the r. Signed and dated *G. S.*, 1815.
Pencil; $8\frac{3}{4} \times 11$ in.
Etched, No. I., Part IV.

7. Two on one mount, roy., viz. :—

(*a*) LAVINIA: ILLUSTRATION TO THOMSON'S 'SEASONS.' A slim girl, carrying a basket, coming along a lane, with a dog; a cottage among trees behind at the r. Signed and dated *G. S.*, 1815, and inscribed *Lavinia.*
Pencil; $8\frac{1}{4} \times 10\frac{1}{4}$ in.
Etched, No. II., Part IV.

(*b*) MARIAN: ILLUSTRATION TO GAY'S 'PASTORALS.' A gipsy woman, with a baby on her back, telling the fortune of a girl who stands under an oak by a stile with her basket set down beside her; at the l. two more gipsies by a fire in the background. Signed and dated *G. S.*, 1815, and inscribed *Marian, Vid. Gay's 'Pastorals.'*
Pencil; $8\frac{1}{2} \times 10\frac{3}{8}$ in.
Etched, No. III., Part IV.

8. CROSSING THE BROOK. A young mother helping her child from one stepping stone to another across a brook; a dog jumps on ahead l. Signed and dated *G. S.*, 1815.
Pencil; roy., $8\frac{3}{4} \times 10\frac{1}{2}$ in.

9. ALBUM, containing satirical sketches and studies for book-illustration.
(1) (*a*) THE EMPEROR PAUL OF RUSSIA. Inscribed *A sketch from life the year before his assassination at St. Petersburg.*
Water colours and pen-and-ink.

(*b*) MATTHEW HAUGHTON. A boxer sparring. Inscribed *Matthew Haughton*, 1790.

(2) (*a*) LEWIS SHEPHEARD BEING DRESSED BY PHILL THE BARBER OF HIGHGATE. Signed and dated *G. S.*, 1796.
Water-colour and pen sketch.

(*b*) ROBERT MINSON. Inscribed *Rob^t. Minson, shop boy at Dickenson's afterwards servant to S^r. Tho^s. Lawrence for many years.*
Water colours.

[(3)-(6)] Slight studies for illustrations to Burns, made on the back of prints of the same subjects designed by Burnet and by Geddes.

(3) (*a*) JOHN ANDERSON, MY JO.
Sepia wash and pen.

(*b*) CHEVALIER'S LAMENT.
Pencil and sepia.

(4) (*a*) FRIARS-CARSE HERMITAGE.
Pencil.

(*b*) WILLIE BREW'D A PECK O' MAUT.
Pencil.

(5) (*a*) THE AUTHOR'S EARNEST CRY: 'Death comes, wi' fearless eye he sees him.'
Pencil.

(*b*) AULD FARMER'S SALUTATION.
Pencil.

(6) (*a*) LAMENT FOR EARL OF GLENCAIRN.
Pencil.

(*b*) STRATHALLAN'S LAMENT.
Pencil.
All purchased October, 1902.

SHEPHERD, George (worked about 1800–1830). Water-colour painter; exhibited topographical drawings, chiefly of London subjects, 1800–1830; drew for Wilkinson's 'Londina Illustrata,' and similar publications.

1. THE TALBOT INN, SOUTHWARK. View of the Inn yard of the Talbot Inn, with open wooden galleries surrounding it, and two waggons in the yard. Signed *G. Shepherd.*
Water colours and Indian ink; roy., $7\frac{3}{4} \times 10\frac{3}{4}$ in.
The Talbot Inn, built towards the end of the seventeenth century on the site of Chaucer's 'Tabard,' existed till 1873, when it was sold, and in the course of the next few years demolished.
Purchased with the Burney Collection of Theatrical Portraits, 1817.

2. ST. MARY-LE-STRAND. View of the church from the W., with Somerset House at the r. Signed and dated *G. Shepherd* 1810.
Water colours with pen outlines; roy., $3\frac{7}{8} \times 5\frac{3}{4}$ in.
Purchased May, 1859, at the Dawson Turner sale.

3. CASTLE AND STREAM. A stream flowing between rocks and bushes from under a bridge, beyond which rises the entrance gate to a castle. Signed and dated *G. Shepherd*, 1824.
Water colours; roy., $4\frac{1}{2} \times 4$ in.
Purchased May, 1878.

[4–6] Drawings in the Burney Collection of Theatrical Portraits, etc. Purchased 1814.

4. THE GLOBE THEATRE, 1618. Copied from an old print. Dated 1806.
Water colours; $5 \times 7\frac{1}{4}$ in.
No. 92 in Vol. IX.

5. THE GLOBE AND THE ROSE THEATRES. Copied from an old print. Signed *G. Shepherd.*
Water colours; $5\frac{1}{8} \times 7\frac{1}{2}$ in.
No. 93 in Vol. IX.

6. THE SWAN THEATRE, 1618. Copied from an old print. Dated and Signed 1805. *G. S.*
Water colours; $5 \times 7\frac{1}{4}$ in.
No. 117 in Vol. IX.

7. View of part of the Adelphi.
Water colours; 12⅜ × 8⅝ in.
No. 116 in a volume of Garrick Topography, purchased with the Burney Collection, 1817.

[8–80] Drawings in the Crace Collection of London Views, purchased November, 1880.

8. Millbank, from the river.
Water colours; 7⅛ × 11 in.
No. 36 in Portfolio IV.

9. The Three Cranes Wharf.
Pencil; 7½ × 11¾ in.
No. 295 in Portfolio VI.

10. Queenhithe Dock.
Pencil; 7½ × 12 in.
No. 296 in Portfolio VI.

11. Old Billingsgate Market. Dated *June* 9, 1829.
Pencil; 9¾ × 14 in.
No. 8 in Portfolio VIII.

12. View of the Green Park. Signed and dated *Geo. Shepherd*, 1828.
Water colours; 2⅜ × 3¾ in.
No. 80 in Portfolio X.

13. St. James' Palace, W. front. Signed and dated *G. Shepherd*, 1812.
Pencil; 7 × 9⅝ in.
No. 33 in Portfolio XI.

14. Entrance to the House of Lords. Signed and dated *Geo. Shepherd*, 1828.
Pen and monochrome wash; 2⅜ × 3¾ in.
No. 30 in Portfolio XV.

15. Beaufort House, S. end of Beaufort Buildings. Dated *May*, 1809.
Pen-and-ink; 10⅛ × 7¼ in.
No. 66 in Portfolio XVII.

16. The Grecian Coffee House, Devereux Court, Strand. Signed and dated *G. Shepherd*, 1809.
Pencil; 10⅛ × 7 in.
No. 187 in Portfolio XVII.

17. Snow's Banking House and Twining's Tea Warehouse, S. side of the Strand. Dated *Oct.* 20, 1808.
Pen-and-ink; 10⅛ × 8 in.
No. 191 in Portfolio XVII.

18. St. Bride's Church, N.E. front.
Water colours; 7⅛ × 6 in.
No. 105 in Portfolio XIX.

19. St. Martin Ludgate Church. Signed and dated *G. Shepherd*, 1812.
Water colours; 8⅛ × 6¼ in.
No. 126 in Portfolio XIX.

20. The Old Belle Sauvage Inn, Ludgate Hill.
Pencil; 10 × 8 in.
No. 133 in Portfolio XIX.

21. Inn Yard of the Old Belle Sauvage. Signed *G. Shepherd.*
Water colours; 8 × 11⅛ in.
No. 134 in Portfolio XIX.

22. Inn Yard of the Old Belle Sauvage, with a stage omnibus.
Pencil; 7½ × 11⅛ in.
No. 135 in Portfolio XIX.

23. Cloister of Inner Court, Merchant Taylors' School, 1814.
Pencil; 8 × 6½ in.
No. 47 in Portfolio XX.

24. N.E. Front of Billingsgate Market.
Pencil; 9¾ × 8 in.
No. 78 in Portfolio XX.

25. St. Mary-le-Bow Church, Cheapside. Signed and dated *G. Shepherd*, 1810.
Water colours; 8½ × 6¼ in.
No. 21 in Portfolio XXI.

26. Bucklersbury, from Cheapside.
Pencil and sepia wash; 10¾ × 8 in.
No. 44 in Portfolio XXI.

27. St. Matthew's Church, Friday Street. Signed and dated *G. Shepherd*, 1812.
Water colours; 6½ × 8¾ in.
No. 41 in Portfolio XXI.

28. The Old Gate Entrance to the House of Sir Robert Clayton. Signed and dated *G. Shepherd*, 1810.
Pencil; 7 × 8½ in.
No. 53 in Portfolio XXI.

29. Old Front of Blackwell Hall, King Street. Signed *G. Shepherd.*
Pencil; 6½ × 8¼ in.
No. 73 in Portfolio XXI.

30. Old Front of Guildhall Chapel. Taken down 1820. Signed *G. Shepherd.*
Pencil; 7½ × 7 in.
No. 77 in Portfolio XXI.

31. St. Michael's, Cornhill, S. Front.
Water colours; 8¾ × 6½ in.
No. 9 in Portfolio XXIII.

32. N. Side of Lombard Street from Cornhill, 1810.
Water colours; 12½ × 9 in.
No. 22 in Portfolio XXIII.

33. Church of St. Edmund the King, Lombard Street. Signed and dated *G. Shepherd*, 1811.
Water colours; 9¼ × 6¼ in.
No. 24 in Portfolio XXIII.

34. Church of St. Mary Woolnoth, Lombard Street. Signed and dated *G. Shepherd*, 1811.
Water colours; 9⅓ × 6⅓ in.
No. 27 in Portfolio XXIII.

35. St. Dionis Backchurch, Fenchurch Street. Signed and dated *G. Shepherd*, 1811.
Water colours; 9 × 7½ in.
No. 30 in Portfolio XXIII.

36. House of the Hudson's Bay Company, Fenchurch Street, 1809.
Pen-and-ink; 11 × 6½ in.
No. 39 in Portfolio XXIII.

37. Church of St. Magnus, Fish Street Hill. Signed and dated *G. Shepherd*, 1811.
Water colours; 5½ × 8¾ in.
No. 2 in Portfolio XXIV.

38. N.E. View of Houses in Cornhill and Bishopsgate Street. Signed and dated *G. Shepherd*, 1811.
Water colours; 7¼ × 10½ in.
No. 36 in Portfolio XXIV.

39. St. Martin's Outwich, N.E. View of the New Church.
Water colours; 6½ × 8 in.
No. 40 in Portfolio XXIV.

40. Sir Paul Pindar's House, Bishopsgate Street Within.
Water colours; 6½ × 5½ in.
No. 70 in Portfolio XXIV.

41. Merchant Taylors' Hall and the Almshouses, Threadneedle Street. Copied from a drawing by W. Goodman, 1599.
Water colours; 6 × 9¼ in.
No. 12 in Portfolio XXV.

42. The Old Navy Pay Office in Broad Street.
Pencil; 7½ × 9¼ in.
No. 39 in Portfolio XXV.

43. Finsbury Square.
Water colours; 4 × 6½ in.
No. 59 in Portfolio XXV.

44. The Three Colts Inn, London Wall.
Pencil; 6 × 7 in.
No. 69 in Portfolio XXV.

45. Sion College, Inner Court, before the Alterations made in 1811, Dated *March* 21, 1811.
Pencil; 8¼ × 7¼ in.
No. 76 in Portfolio XXV.

46. Remains of Prince Rupert's Palace, Beech Street, Barbican. Signed and dated *G. Shepherd*, 1807.
Pencil; 8¾ × 9½ in.
No. 103 in Portfolio XXV.

47. Bridgewater House, Barbican. Signed and dated *G. Shepherd, June*, 1812.
Pencil; 6 × 8 in.
No. 110 in Portfolio XXV.

48. Cripplegate Church and Burial Ground. Dated 14 *Oct.* 1813.
Pencil; 8¼ × 7 in.
No. 118 in Portfolio XXV.

49. Messrs. Seddons', Cabinet Makers, Premises, Aldersgate Street.
Pen-and-ink; 9 × 8 in.
No. 134 in Portfolio XXV.

50. Shaftesbury House, Aldersgate Street.
Pencil; 4½ × 9 in.
No. 139 in Portfolio XXV.

51. The Old Bull and Mouth Inn, St. Martin's-le-Grand.
Pencil; 11 × 8 in.
No. 145 in Portfolio XXV.

52. Old Houses, S. Side of Long Lane, Smithfield.
Water colours; 7 × 6¾ in.
No. 85 in Portfolio XXVI.

53. Old Houses in Cloth Fair, Smithfield.
Water colours; 9 × 6 in.
No. 96 in Portfolio XXVI.

54. Christ Church, Newgate. Signed and dated *G. Shepherd*, 1812.
Water colours; 8¾ × 6¾ in.
No. 36* in Portfolio XXVII.

55. Old Houses in Field Lane. Signed *G. Shepherd.*
Pencil; 8½ × 11 in.
No. 89 in Portfolio XXVII.

56. Portland Place, looking N. Signed and dated *G. Shepherd*, 1828.
Water colours; 2⅜ × 4 in.
No. 64 in Portfolio XXIX.

57. Trinity Chapel, Conduit Street.
Pencil; 8 × 5¼ in.
No. 85 in Portfolio XXIX.

58. N.E. Corner of Gray's Inn Lane and the New Road.
Water colours; 6 × 9 in.
No. 78 in Portfolio XXXI.

59. Meux's Brewhouse, Liquorpond Street.
Pen-and-ink; 10 × 7 in.
No. 47 in Portfolio XXXII.

60. St. Luke's Church, Old Street.
Water colours; 7 × 9½ in.
No. 10 in Portfolio XXXIII.

61. St. Luke's Church, Old Street.
Pencil; 7½ × 11½ in.
No. 11 in Portfolio XXXIII.

62. Stepney Church, S.E. View.
Water colours; 7¼ × 11 in.
No. 63. in Portfolio XXXIII.

63. Inn Yard of the Talbot Inn, Southwark. Formerly the Tabard.
Pencil; 6½ × 10 in.
No. 63 in Portfolio XXXIV.

64. St. George's Church, Southwark.
Water colours; 8½ × 6½ in.
No. 81 in Portfolio XXXIV.

65. St. Thomas' Church, Southwark.
Water colours; 8¾ × 6½ in.
No. 83 in Portfolio XXXIV.

66. Christ Church, Surrey.
Water colours; 9½ × 12½ in.
No. 4 in Portfolio XXXV.

67. Beaufoy's Distillery, formerly Cuper's Gardens, Lambeth. Signed and dated *G. Shepherd*, 1809.
Water colours; 6¾ × 9 in.
No. 50 in Portfolio XXXV.

68. N.E. Front of the Inner Court of Barber Surgeons' Hall, Monkwell Street. Dated *March* 13, 1810.
Pencil; 7 × 9¾ in.
No. 38 in Portfolio XXXVII.

69. Drapers' Hall. Dated *May* 4, 1810.
Pencil; 7⅜ × 5¼ in.
No. 56* in Portfolio XXXVII.

70. S.E. Front of Old Fishmongers' Hall. Dated *Nov.* 16, 1810.
Pencil; 7¾ × 11½ in.
No. 64 in Portfolio XXXVII.

71. Inner Court of Old Goldsmiths' Hall, Foster Lane. Dated *Nov.* 13, 1810.
Pencil; 7½ × 10½ in.
No. 68 in Portfolio XXXVII.

72. Inner Court of New Grocers' Hall, Poultry. Dated *May* 11, 1810.
Pencil; 6 × 7¼ in.
No. 74 in Portfolio XXXVII.

73. Inner Court of New Grocers' Hall, Poultry.
Pencil; 5 × 7¼ in.
No. 75 in Portfolio XXXVII.

74. Ironmongers' Hall. Signed and dated *G. Shepherd, Nov.* 8, 1810.
Pencil; 7½ × 9½ in.
No. 90 in Portfolio XXXVII.

75. Old Front Entrance to Merchant Taylors' Hall, Threadneedle Street. Dated *Nov.* 6, 1810.
Pencil; 8 × 6 in.
No. 94 in Portfolio XXXVII.

76. Old Front of Mercers' Hall, Cheapside.
Pencil; 8¼ × 5¾ in.
No. 99 in Portfolio XXXVII.

77. Painters' Hall, Little Trinity Lane. Dated *Nov.* 14, 1810.
Pencil; 8¾ × 5¾ in.
No. 103 in Portfolio XXXVII.

78. E. Front of Skinners' Hall, Dowgate Hill. Dated *Nov.* 24, 1810.
Pencil; 9½ × 6 in.
No. 113 in Portfolio XXXVII.

79. Court of Old Vintners' Hall, Thames Street. Dated June 16, 1810.
Pencil; 8 × 10 in.
No. 126 in Portfolio XXXVII.

80. N. Front of Wax Chandlers' Hall, Maiden Lane. Dated *Nov.* 13, 1810.
Pencil; 9⅛ × 6 in.
No. 132 in Portfolio XXXVII.

SHEPHERD, George Sidney (d. 1858). Water-colour painter; son of the preceding George Shepherd; member of the new Water Colour Society from 1833; exhibited at various galleries, 1830–58; painted still life, landscape views, and rustic scenes; worked in London.

1. Totnes, Devon. View of the town, seen at a little distance in a wooded valley, with the church on a hill in front and the Dart in the foreground; two anglers by the river-side.
Water colours; roy., 4¾ × 7⅝ in.

2. Dittisham. View of the village surrounded by woods from the farther shore of the Dart, which flows into the foreground; a rocky bank r.; a few boats on the river.
Water colours; roy., 7½ × 11⅞ in.
Both purchased January, 1880.

SHEPHERD, THOMAS HOSMER (worked about 1817–1840). Topographical draughtsman; probably son of George Shepherd; drew views in London and other cities for various topographical works; worked chiefly in London.

[1–38] Drawings for 'Modern Athens, displayed in a series of views, or Edinburgh in the Nineteenth Century,' London, 1829.

1. Two on one mount, roy., viz.:—
(*a*) Edinburgh Castle. Signed *Tho. H. Shepherd.*[1]
Sepia; 6⅞ × 5 in.
Engraved by W. Wallis, on title page of 'Modern Athens.'

[1] All the drawings of this series are similarly signed, with one exception.

(*b*) EDINBURGH FROM THE NORTH WEST.
Sepia; $4\frac{7}{8} \times 7$ in.
Engraved by T. Barber, p. 25.

2. Two on one mount, roy., viz.:—

(*a*) EDINBURGH FROM CALTON HILL.
Sepia; $5 \times 7\frac{1}{2}$ in.
Engraved by W. Tombleson, p. 26.

(*b*) EDINBURGH FROM CRAIGLEITH.
Sepia; $4\frac{7}{8} \times 7\frac{1}{2}$ in.
Engraved by W. Tombleson, p. 26.

3. Two on one mount, roy., viz.:—

(*a*) JAIL-GOVERNOR'S HOUSE AND PART OF NORTH BRIDGE.
Sepia; $5 \times 7\frac{1}{2}$ in.
Engraved by W. Wallis, p. 36.

(*b*) EDINBURGH CASTLE FROM THE MOUND.
Sepia; $5 \times 7\frac{3}{8}$ in.
Engraved by J. Hinchliff, p. 49.

4. Two on one mount, roy., viz.:—

(*a*) INTERIOR QUADRANGLE OF THE CASTLE. Dated 1829.
Sepia; $5\frac{1}{8} \times 7\frac{1}{4}$ in.
Engraved by J. Hinchliff, p. 49.

(*b*) THE CASTLE, FROM THE VENNEL.
Sepia; $5\frac{5}{8} \times 7$ in.
Engraved by J. Redaway, p. 56.

5. Two on one mount, roy., viz.:—

(*a*) WEST BOW, EDINBURGH. Dated 1829.
Sepia; $5\frac{1}{4} \times 7\frac{1}{4}$ in.
Engraved by J. B. Allen, p. 30.

(*b*) THE CANONGATE.
Sepia; $5\frac{1}{4} \times 7\frac{3}{4}$ in.
Engraved by W. Tombleson, p. 32.

6. Two on one mount, roy., viz.:—

(*a*) ST. MARY'S WYND FROM THE PLEASANCE.
Sepia; $5\frac{1}{8} \times 7\frac{3}{8}$ in.
Engraved by J. B. Allen, p. 30.

(*b*) JOHN KNOX'S HOUSE, HIGH STREET.
Sepia; $5\frac{1}{2} \times 7\frac{1}{8}$ in.
Engraved by T. Barber, p. 52.

7. Two on one mount, roy., viz.:—

(*a*) PART OF THE OLD TOWN FROM PRINCES STREET.
Sepia; $5\frac{1}{4} \times 7\frac{3}{4}$ in.
Engraved by S. Lacey, p. 28.

(*b*) THE SAME VIEW, CONTINUED.
Sepia; $5 \times 7\frac{3}{4}$ in.
Engraved by S. Lacey, p. 28.

8. Two on one mount, roy., viz.:—

(*a*) THE REGENT BRIDGE; AND THE TOLBOOTH.
Sepia; 5×7 in.
Engraved by T. Barber, p. 10.

(*b*) ST. GILES' CHURCH AND LAWN MARKET.
Sepia; $5\frac{1}{4} \times 7\frac{1}{2}$ in.
Engraved by W. Tombleson, p. 32.

9. Two on one mount, roy., viz.:—
   (*a*) South Bridge, from the Cowgate; and High School Wynd.
   Sepia; 5 × 7¼ in.
   Engraved by Watkins, p. 86.
   (*b*) North Bridge and Carlton Hill, from the Bank of Scotland.
   Sepia; 4⅞ × 7 in.
   Engraved by S. Lacey, p. 38.

10. Two on one mount, roy., viz.:—
   (*a*) New Tron Church, and Melville's Monument.
   Sepia; 5⅜ × 7⅛ in.
   Engraved by T. Barber, p. 9.
   (*b*) Grassmarket, looking West.
   Sepia; 4¾ × 7 in.
   Engraved by W. Tombleson, p. 56.

11. Two on one mount, roy., viz.:—
   (*a*) Holyrood Palace. Dated 1829.
   Sepia; 4¾ × 7⅛ in.
   Engraved by T. Barber, p. 52.
   (*b*) Holyrood Chapel.
   Sepia; 5¼ × 7¼ in.
   Engraved by W. Tombleson, p. 70.

12. Two on one mount, roy., viz.:—
   (*a*) New Observatory and Playfair's Monument, Calton Hill. Dated 1828.
   Sepia; 5 × 7¼ in.
   Engraved by A. Cruse, p. 39.
   (*b*) Waterloo Place and Nelson's Monument, Calton Hill. Dated 1828.
   Sepia; 4⅞ × 7½ in.
   Engraved by T. Barber, p. 34.

13. Two on one mount, roy., viz.:—
   (*a*) Nelson's Monument, Calton Hill. Dated 1829.
   Sepia; 5¼ × 7½ in.
   Engraved by W. Tombleson, p. 58.
   (*b*) The Bridewell and Jail—Governor's House.
   Sepia; 5⅛ × 7⅜ in.
   Engraved by W. Tombleson, p. 58.

14. Two on one mount, roy., viz.:—
   (*a*) Bridewell, Salisbury Craigs and Arthur's Seat. Dated 1829.
   Sepia; 5 × 7½ in.
   Engraved by W. Tombleson, p. 44.
   (*b*) The New Jail, from Calton Hill. Dated 1829.
   Sepia; 5¼ × 7½ in.
   Engraved by W. Tombleson, p. 44.

15. Two on one mount, roy., viz.:—
   (*a*) New High School.
   Sepia; 5 × 7¼ in.
   Engraved by J. Henshall, p. 48.
   (*b*) Surgeon's Square.
   Sepia; 5 × 7⅛ in.
   Engraved by T. Barber, p. 10.

16. Two on one mount, roy., viz.:—
   (*a*) Part of Royal Circus. Dated 1829.
   Sepia; 5 × 7 in.
   Engraved by H. W. Bond, p. 75.

(*b*) St. George's Church, from George Street.
Sepia; 5 × 7⅛ in.
Engraved by H. W. Bond, p. 75.

17. Two on one mount, roy., viz.:—

(*a*) St. George's Church, from Charlotte Square. Dated 1829.
Sepia; 5⅛ × 7 in.
Engraved by W. Watkins, p. 42.

(*b*) St. Paul's Chapel, York Place.
Sepia; 5 × 7 in.
Engraved by W. Watkins, p. 63.

18. Two on one mount, roy., viz.:—

(*a*) George Street, St. Andrew's Church, and Melville's Monument.
Sepia; 5 × 7⅜ in.
Engraved by T. Barber, p. 34.

(*b*) Moray Place.
Sepia; 4¾ × 7⅛ in.
Engraved by H. W. Bond, p. 75.

19. Two on one mount, roy., viz.:—

(*a*) Trinity College Church; and Chapel of Ease to St. Cuthbert's.
Sepia; 4⅞ × 6⅞ in.
Engraved by W. Watkins, p. 82.

(*b*) St. John's and St. Cuthbert's Churches. Dated 1829.
Sepia; 5 × 7⅛ in.
Engraved by H. W. Bond, p. 72.

20. Two on one mount, roy., viz.:—

(*a*) St George's Chapel, York Place.
Sepia; 5⅛ × 7⅛ in.
Engraved by W. Watkins, p. 42.

(*b*) Methodist Chapel.
Sepia; 5¼ × 7 in.
Engraved by S. Lacey, p. 78.

21. Two on one mount, roy., viz.:—

(*a*) Regent Murray's House.
Sepia; 5¼ × 7½ in.
Engraved by J. B. Allen, p. 77.

(*b*) Vegetable and Fish Market. Dated 1829.
Sepia; 5¼ × 7⅛ in.
Engraved by E. Stalker, p. 73.

22. Two on one mount, roy., viz.:—

(*a*) Summer House in Regent Murray's Garden.
Sepia; 5⅛ × 7 in.
Engraved by S. Lacey, p. 77.

(*b*) Levee Room in Regent Murray's House, from the Garden.
Sepia; 5⅜ × 7½ in.
Engraved by J. B. Allen, p. 77.

23. Two on one mount, roy., viz.:—

(*a*) 'Queen Mary's Bower,' Regent Murray's Garden.
Sepia; 5 × 7⅛ in.
Engraved by S. Lacey, p. 77.

(*b* Basaltic Rocks, called 'Samson's Ribs,' Arthur's Seat.
Sepia; 5¼ × 7⅛ in.
Engraved by E. I. Roberts, p. 85.

24. Two on one mount, roy., viz.:—
    (*a*) The Merchant Maiden Hospital. Dated 1829.
    Sepia; 5½ × 7 in.
    Engraved by J. Henshall, p. 61.
    (*b*) Trades' Maiden Hospital.
    Sepia; 5 × 7 in.
    Engraved by A. Cruse, p. 79.

25. Two on one mount, roy., viz.:—
    (*a*) Gillespie's Hospital.
    Sepia; 5 × 7 in.
    Engraved by A. Cruse, p. 79.
    (*b*) John Watson's Hospital. Dated 1829.
    Sepia; 4⅞ × 7 in.
    Engraved by W. Watkins, p. 76.

26. Two on one mount, roy., viz.:—
    (*a*) Assembly Rooms, George Street.
    Sepia; 5 × 7⅛ in.
    Engraved by A. McClatchie, p. 54.
    (*b*) Physicians' Hall, George Street.
    Sepia; 4⅞ × 7 in.
    Engraved by J. Henshall, p. 61.

27. Two on one mount, roy., viz.:—
    (*a*) Royal Institution, from Hanover Street.
    Sepia; 5 × 7 in.
    Engraved by S. Lacey, p. 38.
    (*b*) Royal Institution or School of Arts.
    Sepia; 5¼ × 7⅜ in.
    Engraved by A. Cruse, p. 39.

28. Two on one mount, roy., viz.:—
    (*a*) New Edinburgh Academy. Dated 1829.
    Sepia; 4¾ × 7 in.
    Engraved by W. Watkins, p. 76.
    (*b*) Parliament House.
    Sepia; 5⅛ × 7¼ in.
    Engraved by W. Watkins, p. 63.

29. Two on one mount, roy., viz.:—
    (*a*) Register Office, Princes Street.
    Sepia; 5¼ × 7¼ in.
    Engraved by A. McClatchie, p. 54.
    (*b*) County Hall and Advocates' Library.
    Sepia; 5⅛ × 7⅜ in.
    Engraved by Lizars, p. 74.

30. Two on one mount, roy., viz.:—
    (*a*) Royal Bank, St. Andrew's Square.
    Sepia; 4⅞ × 7 in.
    Engraved by W. Watkins, p. 46.
    (*b*) Bank of Scotland, Edinburgh.
    Sepia; 4¾ × 7 in.
    Engraved by Lizars, p. 74.

31. Two on one mount, roy., viz.:—
    (*a*) New Post Office, Waterloo Place.
    Sepia; 5 × 7⅜ in.
    Engraved by R. Acon, p. 88.
    (*b*) Royal Exchange, High Street.
    Sepia; 5¼ × 7⅛ in.
    Engraved by W. Watkins, p. 46.

32. Two on one mount, roy., viz.:—
(*a*) Theatre Royal.
Sepia; 5¼ × 7 in.
Engraved by W. Wallis, p. 51.
(*b*) Part of the New Town, from Ramsay Gardens.
Sepia; 5 × 7½ in.
Engraved by J. Rolph, p. 25.

33. Two on one mount, roy., viz.:—
(*a*) Saint Bernard's Well, Water of Leith. Dated 1829.
Sepia; 5¼ × 7 in.
Engraved by J. B. Allen, p. 76.
(*b*) Stone Quarries, Craig Leith. Dated 1828.
Sepia; 5 × 7⅜ in.
Engraved by W. Wallis, p. 36.

34. Two on one mount, roy., viz.:—
(*a*) Town Hall, Leith.
Sepia; 5 × 7⅛ in.
Engraved by J. Henshall, p. 20.
(*b*) Stock Bridge, Water of Leith.
Sepia; 5¼ × 7⅛ in.
Engraved by J. B. Allen, p. 76.

35. Two on one mount, roy., viz.:—
(*a*) Exchange Buildings, Leith.
Sepia; 5¼ × 7 in.
Engraved by T. Higham, p. 19.
(*b*) Custom House, Leith.
Sepia; 5⅛ × 7½ in.
Engraved by J. Henshall, p. 48.

36. Two on one mount, roy., viz.:—
(*a*) Signal Tower, Leith. Dated 1828.
Sepia; 5 × 7 in.
Engraved by J. Henshall, p. 20.
(*b*) Leith Harbour from the Pier. Dated 1829.
Sepia; 5 × 7 in.
Engraved by T. Higham, p. 19.

37. Two on one mount, roy., viz.:—
(*a*) Melrose Abbey.
Sepia; 5⅛ × 7⅜ in.
Engraved by T. Barber, p. 66.
(*b*) Ruins of Saint Anthony's Chapel. Dated 1830.
Sepia; 5¼ × 7 in.
Engraved by S. Lacey, p. 78.

38. Two on one mount, roy., viz.:—
(*a*) Ben-Lomond from Dumbarton.
Sepia; 5 × 7¼ in.
Engraved by S. Lacey, p. 83.
(*b*) Abbotsford.
Sepia; 5⅛ × 7¼ in.
Engraved by T. Barber, p. 66.
Nos. 1–38 were purchased August, 1871.

39. A House at Chelsea. A house with shed adjoining it r., inscribed *Alexander, Boat Builder. Boats Let.* Signed *T. Hosmer Shepherd.*
Water colours; roy., 6¾ × 9¼ in.
Purchased July, 1878.

40. St. Thomas' Hospital, from the High Street. Signed *T. Hosmer Shepherd.*
Water colours; roy., 9¾ × 14⅜ in.

41. St. Thomas' Hospital, one of the interior quadrangles, with statue in the centre. Signed and dated *T. Hosmer Shepherd*, 1858.
Water colours; roy., 8½ × 12⅞ in.

42. St. Thomas' Hospital, Chapel, Hall, and Treasurer's House. Signed and dated *T. Hosmer Shepherd*, 1858.
Water colours; roy., 8¾ × 12⅜ in.

43. St. Thomas' Hospital, Church, and Treasurer's House. Signed *T. Hosmer Shepherd.*
Water colours; roy., 8¼ × 12¾ in.

44. St. Thomas' Hospital, Front Court. Signed *T. Hosmer Shepherd.*
Water colours; roy., 8⅝ × 12½ in.
Nos. 40–44 were purchased January, 1886.

[45–483.] Drawings in the Crace Collection of London Views, purchased November, 1880.

45. S. View of Somerset House. Signed and dated *T. Hosmer Shepherd*, 1817.
Pencil; 12¼ × 19 in.
No. 231 in Portfolio VI.

46. Billingsgate Market on Oyster Day.
Water colours; 7¾ × 11¼ in.
No. 9 in Portfolio VIII.

47. View of Brewer, Chester, and Galley Quays, near Billingsgate. Signed *T. Hosmer Shepherd.* Dated *June*, 1821.
Pencil; 9 × 29 in.
No. 11 in Portfolio VIII.

48. View of the Gun Dock at Wapping, 1850. Signed *T. Hosmer Shepherd.*
Water colours; 7⅝ × 11 in.
No. 84 in Portfolio VIII.

49. View of the Entrance to the Thames Tunnel, from Wapping.
Water colours; 5¼ × 7 in.
No. 87 in Portfolio VIII.

50. Entrance to the Limehouse Dock. Signed *T. Hosmer Shepherd.*
Water colours; 7⅜ × 10⅞ in.
No. 93 in Portfolio VIII.

51. The Bridge over the Serpentine, Hyde Park.
Water colour; 7¾ × 10¾ in.
No. 38 in Portfolio IX.

52. Grosvenor Gate and the New Lodge. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 10½ in.
No. 73 in Portfolio IX.

53. The Marble Arch. Signed *T. Hosmer Shepherd.*
Water colours; 7⅓ × 11 in.
No. 77 in Portfolio IX.

54. Old Cavalry Barracks, South Front, at Kensington Gate, 1854. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 11¾ in.
No. 9 in Portfolio X.

55. Kingston House, Kensington Gore. Signed and dated *T. Hosmer Shepherd*, 1854.
Water colours; 8¼ × 11 in.
No. 13 in Portfolio X.

56. Gore House, Kensington. Signed *T. Hosmer Shepherd.*
Water colours; 8⅝ × 11⅜ in.
No. 15 in Portfolio X.

57. Old Rose and Crown Inn, Knightsbridge. Signed and dated *T. H. Shepherd*, 1857.
Water colours; 8½ × 10¾ in.
No. 17 in Portfolio X.

58. Inn Yard of the Old Rose and Crown at Knightsbridge. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 12 in.
No. 18 in Portfolio X.

59. The Turnpike at Knightsbridge. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9½ in.
No. 25 in Portfolio X.

60. Old Houses in St. George's Place, near Hyde Park Corner. Pulled down 1856. Signed and dated *T. Hosmer Shepherd*, 1854.
Water colours; 8 × 11¼ in.
No. 28 in Portfolio X.

61. North Front of the Ranger's House. Pulled down 1852. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 10¾ in.
No. 72 in Portfolio X.

62. North Front of Devonshire House, 1843.
Water colours; 7¼ × 11¼ in.
No. 96 in Portfolio X.

63. South Front of Devonshire House, 1844.
Water colours; 7¼ × 11¼ in.
No. 97 in Portfolio X.

64. The Three Kings (Inn Yard), near Berkeley Street, Piccadilly. Signed *T. Hosmer Shepherd.*
Water colours; 9¾ × 8⅛ in.
No. 99 in Portfolio X.

65. View of the Royal Institution, Albemarle Street, 1850. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8¾ in.
No. 117 in Portfolio X.

66. Sir Thomas Clarges' House, Piccadilly. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 10½ in.
No. 138 in Portfolio X.

67. View in Sackville Street, Piccadilly. Signed *T. Hosmer Shepherd.*
Water colours; 8¼ × 10½ in.
No. 139 in Portfolio X.

68. North Front of St. James' Church, Piccadilly. Signed and dated *T. H. Shepherd*, 1856.
Water colours; 9⅛ × 6¾ in.
No. 144 in Portfolio X.

69. View of County Fire Office and the Quadrant, Regent St. Signed *T. Hosmer Shepherd.*
Pencil; 13¼ × 19¼ in.
No. 149 in Portfolio X.

70. View from Regent Circus, looking South. Signed *T. Hosmer Shepherd.*
Pencil; 13½ × 19¼ in.
No. 161 in Portfolio X.

71. View of Godolphin House, Stable Yard, St. James's. Signed *T. Hosmer Shepherd.*
Water colours; 6⅞ × 9¼ in.
No. 18 in Portfolio XI.

72. Stafford House, North Front. Signed *T. Hosmer Shepherd.*
Water colours; 7¾ × 10½ in.
No. 21 in Portfolio XI.

73. Stafford House, South Front. Signed and dated *T. Hosmer Shepherd*, 1856.
Water colours; 8¼ × 11¼ in.
No. 22 in Portfolio XI.

74. Old Houses, Corner of John Street and Pall Mall. Signed and dated *T. Hosmer Shepherd*, 1852.
Water colours; 6¾ × 9⅛ in.
No. 54 in Portfolio XI.

75. Almack's Ball Room, King Street, St. James' Square. Signed *T. Hosmer Shepherd.*
Water colours; 7⅝ × 10 in.
No. 101 in Portfolio XI.

76. St. James' Theatre, King Street, St. James' Square. Signed *T. Hosmer Shepherd.*
Water colours; 7¾ × 10⅛ in.
No. 102 in Portfolio XI.

77. Old Houses in Cockspur Street. Signed *T. Hosmer Shepherd.*
Water colours; 8⅛ × 11¼ in.
No. 133 in Portfolio XI.

78. Equestrian Statue of King George 3rd in Pall Mall East. Signed and dated *T. Hosmer Shepherd*, 1853.
Water colours; 8½ × 11¼ in.
No. 134 in Portfolio XI.

79. West or Garden Front of Berkeley House, Spring Gardens. Signed *T. H. Shepherd.*
Water colours; 8½ × 10 in.
No. 144 in Portfolio XI.

80. East Front of Berkeley House, Spring Gardens. Signed *T. H. Shepherd.*
Water colours; 8½ × 10¼ in.
No. 145 in Portfolio XI.

81. View of the Queen's Library towards the Green Park.
Water colours; 6¾ × 9¼ in.
No. 35 in Portfolio XIII.

82. The Old Gun Tavern, Pimlico. Signed *T. Hosmer Shepherd.*
Water colours; 8¼ × 10 in.
No. 43 in Portfolio XIII.

83. Garden Front of the Old Gun Tavern, Pimlico. Signed *T. Hosmer Shepherd.*
Water colours; 8⅝ × 11 in.
No. 44 in Portfolio XIII.

84. The Spring Garden, Belgrave Road, Pimlico. From an earlier drawing.
Water colours; 6⅞ × 9½ in.
No. 55 in Portfolio XIII.

85. The Monster Tavern and Tea Gardens, Grosvenor Row, Pimlico. Signed and dated *T. Hosmer Shepherd*, 1851.
Water colours; 7¼ × 10¾ in.
No. 56 in Portfolio XIII.

86. Emanuel Hospital, Tothill Fields.
Water colours; 8⅜ × 14¾ in.
No. 12 in Portfolio XIV.

87. The Blue-Coat School, Chapel Street, Tothill Fields. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 12¼ in.
No. 13 in Portfolio XIV.

88. The Grey-Coat Hospital, Tothill Fields. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 11⅜ in.
No. 14 in Portfolio XIV.

89. Witcher's Alms Houses, Tothill Fields. Taken down 1857. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 9 in.
No. 16 in Portfolio XIV.

90. Palmer's Alms Houses, Tothill Fields. Signed *T. Hosmer Shepherd.*
Water colours; 7¾ × 11 in.
No. 17 in Portfolio XIV.

91. Nicholas Butler's Alms Houses, Little Chapel Street, Tothill Fields. Signed *T. Hosmer Shepherd.*
Water colours; 8¾ × 13¼ in.
No. 18 in Portfolio XIV.

92. Emery Hill's Alms Houses in Rochester Row. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 11 in.
No. 19 in Portfolio XIV.

93. View of Rochester Row. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 10½ in.
No. 20 in Portfolio XIV.

94. The Entrance to Old Tothill Fields Prison. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8¼ in.
No. 23 in Portfolio XIV.

95. View of the Old Doorway and Key in the Governor's Garden, Tothill Fields Prison. Signed and dated *T. Hosmer Shepherd*, 1852.
Water colours; 12¼ × 9 in.
No. 24 in Portfolio XIV.

96. The Governor's House, Tothill Fields New Prison. Signed and dated *T. Hosmer Shepherd*, 1852.
Water colours; 7½ × 10¾ in.
No. 25 in Portfolio XIV.

97. View of the New Entrance to Tothill Fields Prison. Signed *T. Hosmer Shepherd.*
Water colours; 6¼ × 8⅝ in.
No. 26 in Portfolio XIV.

98. The Old "Cock Public House" in Tothill Street. Signed *T. Hosmer Shepherd.*
Water colours; 8¾ × 10¼ in.
No. 36 in Portfolio XIV.

99. View of House in Tufton Street.
Water colours; 8⅝ × 9¾ in.
No. 45 in Portfolio XIV.

100. Entrance to Queen Square from St. James's Park. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9¾ in.
No. 50 in Portfolio XIV.

101. The South Side of Queen Square, Westminster. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10½ in.
No. 51 in Portfolio XIV.

102. Statue of Queen Anne erected at the east end of Queen Square, Westminster. Signed and dated *T. Hosmer Shepherd*, 1851.
Water colours; 8 × 5¾ in.
No. 52 in Portfolio XIV.

103. Storey's Gate and George Street, Westminster.
Water colours; 7¼ × 8¼ in.
No. 117 in Portfolio XIV.

104. Judge Jeffreys' House, looking into St. James's Park. Signed *T. Hosmer Shepherd.*
Water colours; 9⅝ × 7 in.
No. 118 in Portfolio XIV.

105. Judge Jeffreys' House, Duke Street, Westminster. Signed *T. Hosmer Shepherd.*
Water colours; 7¾ × 9⅞ in.
No. 119 in Portfolio XIV.

106. The Old Suttling House, near the Entrance to the House of Lords. Signed *T. Hosmer Shepherd.*
Water colours; 8¼ × 11¼.
No. 6 in Portfolio XV.

107. Banqueting House, and King's Gate, Whitehall, 1669. Copied from a drawing at Florence made for the Grand Duke of Tuscany. Signed and dated *T. H. Shepherd*, 1821.
Sepia; 6 × 10⅜ in.
No. 12 in Portfolio XVI.

108. Banqueting House and King's Gate, Whitehall, 1669. Copied from the same drawing. Signed and dated *T. H. Shepherd*, 1821.
Pencil; 6½ × 10¾ in.
No. 13 in Portfolio XVI.

109. West Front of Sir Robert Peel's House in Privy Garden. Signed *T. Hosmer Shepherd.*
Water colours; 7⅜ × 10 in.
No. 60 in Portfolio XVI.

110. East Front of Sir Robert Peel's House in Privy Garden, 1851. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9¾ in.
No. 62 in Portfolio XVI.

111. View of Fludyer Street, looking towards Parliament Street, 1859. Buildings taken down for the building of the new Government offices. Signed *T. H. Shepherd.*
Water colours; 8¼ × 10⅓ in.
No. 66 in Portfolio XVI.

112. View of Fludyer Street, looking towards St. James's Park. Signed *T. H. Shepherd.*
Water colours; 10½ × 8 in.
No. 67 in Portfolio XVI.

113. The Horse Guards from Whitehall. Signed *T. Hosmer Shepherd.*
Pencil; 13¾ × 18¾ in.
No. 86 in Portfolio XVI.

114. Old House in the Strand (No. 23) near Hungerford Market, 1859. Signed *T. H. Shepherd.*
Water colours; 10⅝ × 7¼ in.
No. 30 in Portfolio XVII.

115. Old Houses in the Strand (Nos. 11 and 15) 1859. Signed *T. H. Shepherd.*
Water colours; 9 × 10¾ in.
No. 31 in Portfolio XVII.

116. House of Mr. Richardson, Print Seller, &c., corner of Villiers Street, Strand. Signed *T. Hosmer Shepherd.*
Water colours; 9½ × 7 in.
No. 45 in Portfolio XVII.

117. 'Britain's Bourse,' or the Exchange erected on the site of Part of Durham House. Signed *T. Hosmer Shepherd.*
Water colours; 7⅜ × 13¼ in.
No. 46 in Portfolio XVII.

118. View of Eleven Houses erected on the site of the Old Bourse in 1737. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 13 in.
No. 48 in Portfolio XVII.

119. The Thatched House, said to be Nell Gwynn's Dairy. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9 in.
No. 57 in Portfolio XVII.

120. The Thatched House, said to be Nell Gwynn's Dairy. Another View. Signed and dated *T. Hosmer Shepherd*, 1853.
Water colours; 7½ × 9 in.
No. 58 in Portfolio XVII.

121. Beaufort House, the New Building, 1857. Signed *T. Hosmer Shepherd.*
Water colours; 9¼ × 6⅜ in.
No. 67 in Portfolio XVII.

122. The Entrance to Exeter Change before it was taken down, 1829. Copied from an old drawing. Signed *T. Hosmer Shepherd.*
Water colours; 9½ × 6½ in.
No. 72 in Portfolio XVII.

123. View of Somerset House and St. Mary's Church, looking towards Temple Bar. Signed and dated *T. Hosmer Shepherd*, 1819.
Pencil; 13 × 18⅜ in.
No. 122 in Portfolio XVII.

124. The Crown and Anchor Tavern, Strand. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9¾ in.
No. 147 in Portfolio XVII.

125. Old Houses on the South Side of Holywell Street, Strand. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 7 in.
No. 150 in Portfolio XVII.

126. Old House between Wych Street and Holywell Street, Strand. Signed *T. Hosmer Shepherd.*
Water colours; 9½ × 7¼ in.
No. 151 in Portfolio XVII.

127. Old Houses on the South Side of Wych Street. Signed *T. Hosmer Shepherd.*
Water colours; 8½ × 6¼ in.
No. 152 in Portfolio XVII.

128. The Hall of New Inn, Wych Street, Strand. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10½ in.
No. 153 in Portfolio XVII.

129. The Royal Olympic Theatre after it was rebuilt, 1850. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9¾ in.
No. 171 in Portfolio XVII.

130. Old Houses in Clement's Lane. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9 in.
No. 172 in Portfolio XVII.

131. The Old Angel Inn, St. Clement's. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9¼ in.
No. 175 in Portfolio XVII.

132. North Front of Clement's Inn Hall. Built 1715. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 10 in.
No. 177 in Portfolio XVII.

133. The Archway to River in Essex Street, Strand. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9¼ in.
No. 186 in Portfolio XVII.

134. Panton Square, Coventry Street. Built 1676. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9⅓ in.
No. 8 in Portfolio XVIII.

135. Bird's-eye View of the South Front of Leicester House, Leicester Square. Copied from a drawing of 1720. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 11 in Portfolio XVIII.

136. Entrance to Burford's Panorama, Leicester Square. Signed and dated *T. H. Shepherd*, 1858.
Water colours; 9 × 7 in.
No. 21 in Portfolio XVIII.

137. View of Mr. Wyld's Great Globe Exhibition, Leicester Square. Signed and dated *T. Hosmer Shepherd*, 1851.
Water colours; 6½ × 10 in.
No. 23 in Portfolio XVIII.

138. Royal Tennis Court, James Street, Leicester Square. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 18 in.
No. 28 in Portfolio XVIII.

139. Old Nag's Head Inn, Whitcomb Street. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9½ in.
No. 33 in Portfolio XVIII.

140. The Royal Panopticon of Science and Art in Leicester Square, now the Alhambra, 1855. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 10 in.
No. 25 in Portfolio XVIII.

141. Archbishop Tenison's Library and Grammar School, Castle St., Leicester Square. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8¼ in.
No. 30 in Portfolio XVIII.

142. Old Wood Houses and Monmouth Head Public House, Hemings' Row. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8 in.
No. 31 in Portfolio XVIII.

143. Slaughter's Coffee House, St. Martin's Lane. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8 in.
No. 45 in Portfolio XVIII.

144. St. Martin's Lane from Long Acre. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 4½ in.
No. 49 in Portfolio XVIII.

145. Covent Garden Market. Signed *T. Hosmer Shepherd.*
Water colours; 3½ × 6 in.
No. 85 in Portfolio XVIII.

146. Dr. Bossy, the Quack Doctor, selling his Physic in Covent Garden. Copied from an earlier drawing. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 89 in Portfolio XVIII.

147. Button's Coffee House, Great Russell Street. Signed and dated *T. Hosmer Shepherd*, 1857.
Water colours; 9 × 6 in.
No. 106 in Portfolio XVIII.

148. Carved Lion's Head placed at Button's Coffee House. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 4 in.
No. 107 in Portfolio XVIII.

149. Tom's Coffee House in Great Russell Street. Signed *T. H. Shepherd.*
Water colours; 9½ × 6 in.
No. 108 in Portfolio XVIII.

150. Covent Garden Theatre, Pit Entrance, in Bow Street. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6½ in.
No. 110 in Portfolio XVIII.

151. Old Temple Bar, East Front. Copied from a seventeenth century drawing. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 1 in Portfolio XIX.

152. Messrs. Hoare's Old Banking House, South side of Fleet Street. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 9½ in.
No. 53 in Portfolio XIX.

153. Messrs. Hoare's New Banking House. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9 in.
No. 54 in Portfolio XIX.

154. Old Houses on the West side of Chancery Lane. Signed *T. Hosmer Shepherd.*
Water colours; 9½ × 7 in.
No. 56 in Portfolio XIX.

155. Old Houses on the West side of Fetter Lane. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 9½ in.
No. 57 in Portfolio XIX.

156. The Entrance to Dr. Johnson's Chambers in the Inner Temple Lane. Signed *T. H. Shepherd.*
Water colours; 9 × 6½ in.
No. 92 in Portfolio XIX.

157. The Bolt-in-Tun Inn, Fleet Street.
Water colours; 9½ × 6 in.
No. 98 in Portfolio XIX.

158. The Black Lion Inn, Whitefriars. Signed *T. H. Shepherd*, and dated 1859.
Water colours; 7 × 9½ in.
No. 99 in Portfolio XIX.

159. The North-east Front of Doctor's Commons, Bennett Hill. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 10½ in.
No. 3 in Portfolio XX.

160. The Inner Court of Doctor's Commons. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 4 in Portfolio XX.

161. The Old Gerard's Hall Inn, Basing Lane, Bread Street. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 8¾ in.
No. 30 in Portfolio XX.

162. The Sign of the Giant, at Gerald's Hall, Basing Lane.
Water colours; 5 × 4 in.
No. 31 in Portfolio XX.

163. North Side of Cannon Street. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8¼ in.
No. 55 in Portfolio XX.

164. The Bridge over Thames Street and Old Doorway to Fishmongers' Hall.
Water colours; 8½ × 13¼ in.
No. 60 in Portfolio XX.

165. The Old Ship Tavern and Hotel, Water Lane, Thames Street. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 8 in.
No. 114 in Portfolio XX.

166. Panel to the Entrance Door of the Old Ship Tavern and Hotel, Water Lane.
Water colours; 4½ × 4½ in.
No. 115 in Portfolio XX.

167. Old Trinity House in Water Lane, 1827.
Water colours; 7¾ × 9½ in.
No. 116 in Portfolio XX.

168. The Drapers' Almshouses in Cooper Row, Crutched Friars. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9¾ in.
No. 121 in Portfolio XX.

169. The Inner Court of the Drapers' Almshouses.
Water colours; 7 × 9¾ in.
No. 122 in Portfolio XX.

170. Mr. David Smith's Almshouses, Peter's Hill. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9¾ in.
No. 123* in Portfolio XX.

171. The Bloody Tower and the Record Office, in the Tower. Signed *T. Hosmer Shepherd.*
Water colours; 5¼ × 6¾ in.
No. 168 in Portfolio XX.

172. The Canteen in the Tower, called the Stone Kitchen. Signed *T. Hosmer Shepherd.*
Water colours; 8¼ × 6 in.
No. 177 in Portfolio XX.

173. The Old Houses adjoining the Bloody Tower. Signed *T. Hosmer Shepherd.*
Water colours; 7¾ × 6 in.
No. 178 in Portfolio XX.

174. The House in the Tower called the Golden Chain. Now pulled down. Signed *T. Hosmer Shepherd.*
Water colours; 5⅓ × 8 in.
No. 179 in Portfolio XX.

175. The Old George Public House, Tower Hill. Signed *T. Hosmer Shepherd.*
Water colours; 7⅓ × 10¼ in.
No. 185 in Portfolio XX.

176. Rag Fair, Rosemary Lane. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 10 in.
No. 189 in Portfolio XX.

177. Rag Fair, Rosemary Lane. Signed *T. H. Shepherd.*
Pencil; 4½ × 7 in.
No. 190 in Portfolio XX.

178. Entrance to Saddlers' Hall, Cheapside. Dated *March* 13, 1810.
Pencil; 7½ × 5⅓ in.
No. 12 in Portfolio XXI.

179. The Swan-with-Two-Necks Inn, Lad Lane. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9 in.
No. 46 in Portfolio XXI.

180. The Blossoms Inn, Lawrence Lane, Cheapside. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9 in.
No. 47 in Portfolio XXI.

181. The Old Cross Keys Inn, Wood Street, Cheapside. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9½ in.
No. 48 in Portfolio XXI.

182. The House of Sir Robert Clayton, Kt., Lord Mayor, Old Jewry. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 9¼ in.
No. 49 in Portfolio XXI.

183. Lord Mayor's Court House and Office, Old Jewry. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9¼ in.
No. 54 in Portfolio XXI.

184. The Inner Court of the Lord Mayor's Court House, Old Jewry. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9¼ in.
No. 55 in Portfolio XXI.

185. New Houses at the Corner of Charlotte Row and Cheapside. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8¾ in.
No. 121 in Portfolio XXI.

186. Sir John Houblon's House. Copied from an earlier drawing. Signed *T. Hosmer Shepherd.*
Water colours; 8½ × 7 in.
No. 4 in Portfolio XXII.

187. Bank of England, South Front, 1816. Signed *T. Hosmer Shepherd.*
Pencil; 13½ × 19 in.
No. 21 in Portfolio XXII.

188. The Royal Exchange, South Front. Signed *T. Hosmer Shepherd.*
Pencil; 15 × 19 in.
No. 83 in Portfolio XXII.

189. The Royal Exchange. Dated *June*, 1822.
Pencil; 12 × 9 in.
No. 87 in Portfolio XXII.

190. The Old George and Vulture Inn, Lombard Street. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6½ in.
No. 15 in Portfolio XXIII.

191. The Blackwall Railway Terminus, London Street, Fenchurch Street. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 10¼ in.
No. 43 in Portfolio XXIII.

192. The Old Bull Inn, Leadenhall Street. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9½ in.
No. 50 in Portfolio XXIII.

193. The Spread Eagle, Gracechurch Street. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9¼ in.
No. 50* in Portfolio XXIII.

194. North View of India House, 1809.
Water colours; 4½ × 7 in.
No. 57 in Portfolio XXIII.

195. View of East India House. Signed *T. Hosmer Shepherd.*
Pencil; 12 × 19 in.
No. 59 in Portfolio XXIII.

196. The Old House on the North Side of Aldgate. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9¼ in.
No. 85 in Portfolio XXIII.

197. Old Houses in St. Mary Axe. Signed and dated *T. Hosmer Shepherd*, 1850.
Water colours; 6¾ × 7¾ in.
No. 84* in Portfolio XXIII.

198. View in Duke's Place, 1850. Signed *T. Hosmer Shepherd.*
Water colours; 5¾ × 8¾ in.
No. 78* in Portfolio XXIII.

199. Institution for Spanish and Portuguese Jews, Heneage Place, St. Mary Axe. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 79* in Portfolio XXIII.

200. An Old Mansion in Mark Lane, said to have been the Spanish Ambassador's House, 1854. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 8¾ in.
No. 68* in Portfolio XXIII.

201. Aldgate High Street and City Boundary, looking W., 1857. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 10¼ in.
Ho. 87* in Portfolio XXIII.

202. The Old House, Aldgate. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 19 in.
No. 86 in Portfolio XXIII.

203. South Front of Sir John Cass's Charity School. Taken down 1851. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 6 in.
No. 88 in Portfolio XXIII.

204. An Old House, corner of the Minories and Aldgate. Signed *T. H. Shepherd.*
Water colours; 8 × 7¼ in.
No. 91 in Portfolio XXIII.

205. The Saracen's Head Inn, Aldgate. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 10 in.
No. 94 in Portfolio XXIII.

206. The Blue Boar Inn, Aldgate. Signed *T. Hosmer Shepherd.*
Water colours; 7¾ × 10 in.
No. 95 in Portfolio XXIII.

207. The Old London Tavern on the West side of Bishopsgate St. Within. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6½ in.
No. 42 in Portfolio XXIV.

208. The Leathersellers' Alms Houses, Clarke's Place, Bishopsgate Within. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9½ in.
No. 54 in Portfolio XXIV.

209. Ancient House of Sir John Lawrence, in Great St. Helen's. Signed and dated *T. Hosmer Shepherd*, 1857.
Water colours; 7½ × 9 in.
No. 56 in Portfolio XXIV.

210. Sir Andrew Judd's Alms Houses, Great St. Helen's. Signed *T. Hosmer Shepherd.*
Water colours; 9¾ × 7 in.
No. 57 in Portfolio XXIV.

211. The Armourers' and Braziers' Alms Houses, Two Swan Yard, Bishopsgate Without. Signed and dated *T. Hosmer Shepherd*, 1857.
Water colours; 9 × 7 in.
No. 78 in Portfolio XXIV.

212. Alderman Moon's Print Shop, corner of Finch Lane.
Water colours; 7½ × 7½ in.
No. 11 in Portfolio XXV.

213. Old Houses in Little St. Helen's. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 60 in Portfolio XXIV.

214. The Green Dragon Inn Yard, Bishopsgate Street Within. Signed *T. Hosmer Shepherd.*
Water colours; 10 × 7 in.
No. 65 in Portfolio XXIV.

215. The Four Swans Inn, W. side of Bishopsgate Street Within. Signed *T. Hosmer Shepherd.*
Water colours; 10 × 7 in.
No. 66 in Portfolio XXIV.

216. Salvador House, Alderman's Walk. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 68 in Portfolio XXIV.

217. Merchant Taylors' Hall and other Houses in Threadneedle Street. Since pulled down. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 14 in Portfolio XXV.

218. Old House, North side of Winchester Street (Sir J. Houblon's). Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 47 in Portfolio XXV.

219. The Armoury belonging to the Royal Artillery Company, Finsbury. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 60 in Portfolio XXV.

220. Royal Artillery House, Finsbury. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 10½ in.
No. 61 in Portfolio XXV.

221. Sion College, the Inner Court. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 10½ in.
No. 77 in Portfolio XXV.

222. Sion College, N.W. Front. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 79 in Portfolio XXV.

223. The Old Ape and The Cock Taverns in Philip Lane, London Wall. Erected 1672. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9 in.
No. 87 in Portfolio XXV.

224. The Old Ape Tavern, Philip Lane, London. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6½ in.
No. 88 in Portfolio XXV.

225. The New Building of Chapel and Almshouses of W. Lamb, Hart Street, London Wall. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9½ in.
No. 90 in Portfolio XXV.

226. The Almshouses of W. Rogers, Hart Street, London Wall. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 8½ in.
No. 91 in Portfolio XXV.

227. Old House, Sweden Passage, Grub Street, 1800. Said to have been Whittington's house. Taken down 1805. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9½ in.
No. 94 in Portfolio XXV.

228. Whitecross Street Prison, for Debtors. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8¾ in.
No. 99 in Portfolio XXV.

229. Whitecross Street, E. side. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 11¼ in.
No. 100 in Portfolio XXV.

230. Old Houses in Grub Street, 1840. Signed *T. Hosmer Shepherd.*
Water colours; 6¼ × 9 in.
No. 98* in Portfolio XXV.

231. Old Houses, the corner of Redcross Street and Fore Street, Cripplegate. Signed *T. Hosmer Shepherd.*
Water colours; 6¼ × 8¾ in.
No. 112 in Portfolio XXV.

232. Almshouses of Sir A. Nicholas, Monkwell Street, Cripplegate. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9¼ in.
No. 123 in Portfolio XXV.

233. Old Vine Inn, Aldersgate Street. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 10¼ in.
No. 128 in Portfolio XXV.

234. Half Moon Tavern, Aldersgate Street. Signed *T. Hosmer Shepherd.*
Water-colours; 7½ × 9 in.
No. 131 in Portfolio XXV.

235. Old Bell Inn, Aldersgate Street. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 132 in Portfolio XXV.

236. The City Boundary, Aldersgate Street. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 133 in Portfolio XXV.

237. New Houses at the Entrance of Gresham Street. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 8½ in.
No. 146 in Portfolio XXV.

238. New Houses in Gresham Street.
Water colours; 5½ × 7⅞ in.
No. 147 in Portfolio XXV.

239. Old Houses, West side of Smithfield Bars. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9 in.
No. 67 in Portfolio XXVI.

240. The Old Oxford Arms Inn, Warwick Lane. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 9⅓ in.
No. 42 in Portfolio XXVII.

241. The Old Coach and Horses Public House, Cloth Fair, Smithfield. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 6 in.
No. 93 in Portfolio XXVI.

242. Old House in Cloth Fair, Smithfield. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 7 in.
No. 95 in Portfolio XXVI.

243. Paternoster Row from the Corner of Warwick Lane. Signed *T. Hosmer Shepherd.*
Water colours; 9½ × 6¼ in.
No. 44 in Portfolio XXVII.

244. Dolly's Chop House, in Queen's Head Court, Paternoster Row. Signed and dated *T. Hosmer Shepherd*, 1856.
Water colours; 9½ × 7 in.
No. 45 in Portfolio XXVII.

245. Newgate Street as it Appeared in 1856. Signed *T. H. Shepherd.*
Water colours; 7 × 9⅓ in.
No. 46 in Portfolio XXVII.

246. The Old Saracen's Head Inn on Snow Hill, 1855. Signed *T. H. Shepherd.*
Water colours; 9 × 7 in.
No. 81 in Portfolio XXVII.

247. The Old George and Dragon Inn, Snow Hill. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 82 in Portfolio XXVII.

248. Fleet Ditch, West Street, Smithfield. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9½ in.
No. 92 in Portfolio XXVII.

249. The Last of Field Lane, 1858. Signed *T. H. Shepherd.*
Water colours; 9 × 6¾ in.
No. 92 * in Portfolio XXVII.

250. Old Houses in West Street, Smithfield. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 15 in.
No. 93 in Portfolio XXVII.

251. Back of the Old Red Lion Tavern, in West Street, Smithfield. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 8¾ in.
No. 94 in Portfolio XXVII.

252. The Old House in New Street Square, Bequeathed by Agar Harding to the Goldsmiths' Company. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9¼ in.
No. 99 in Portfolio XXVII.

253. The Old House in New Street Square, Bequeathed by Agar Harding to the Goldsmiths' Company, The S.E. Front. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9⅓ in.
No. 100 in Portfolio XXVII.

254. Thavies' Inn, Holborn. Signed *T. H. Shepherd.*
Water colours; 9 × 7¼ in.
No. 106 in Portfolio XXVII.

255. The Black Bull Inn, Holborn. Signed and dated *T. Hosmer Shepherd*, 1858.
Water colours; 7¼ × 9 in.
No. 108 in Portfolio XXVII.

256. Bartlett's Buildings, Holborn. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 7¼ in.
No. 107 in Portfolio XXVII.

257. The Old Bull Inn, Holborn. Signed and dated *T. Hosmer Shepherd*, 1853.
Water colours; 7 × 9¼ in.
No. 109 in Portfolio XXVII.

258. Old Houses, East side of Fetter Lane, Holborn. Signed *T. Hosmer Shepherd.*
Water colours; 8½ × 6½ in.
No. 110 in Portfolio XXVII.

259. Old Houses at the Entrance to Leather Lane. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 7 in.
No. 116 in Portfolio XXVII.

260. The Nag's Head Inn, Leather Lane. Signed and dated *T. Hosmer Shepherd*, 1857.
Water colours; 8 × 7¾ in.
No. 117 in Portfolio XXVII.

261. The Interior Court of the Nag's Head Inn, Leather Lane. Signed and dated *T. Hosmer Shepherd*, 1857.
Water colours; 7 × 10¼ in.
No. 118 in Portfolio XXVII.

262. Old Houses in Gray's Inn Lane. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8½ in.
No. 134 in Portfolio XXVII.

263. View of Holborn, looking East. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 135 in Portfolio XXVII.

264. Middle Row, Holborn. Signed and dated *T. Hosmer Shepherd*, 1857.
Water colours; 6¾ × 10 in.
No. 136 in Portfolio XXVII.

265. The Bull and Gate Inn, High Holborn. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 10 in.
No. 1 in Portfolio XXVIII.

266. The French Horn Inn, High Holborn. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9 in.
No. 2 in Portfolio XXVIII.

267. The Black Bull Inn, Gray's Inn Lane. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9¾ in.
No. 3 in Portfolio XXVIII.

268. The King's Arms Inn, King's Arms Yard, High Holborn. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9½ in.
No. 4 in Portfolio XXVIII.

269. The Old Gateway into Gray's Inn from Holborn. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6 in.
No. 5 in Portfolio XXVIII.

270. Old Houses in High Holborn. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9 in.
No. 13 in Portfolio XXVIII.

271. Great Turnstile, Holborn. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 7 in.
No. 14 in Portfolio XXVIII.

272. Lincoln's Inn, New Square. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 8½ in.
No. 32 in Portfolio XXVIII.

273. College of Surgeons, Lincoln's Inn Fields. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8½ in.
No. 46 in Portfolio XXVIII.

274. Houses in Great Queen Street. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9½ in.
No. 51 in Portfolio XXVIII.

275. House, corner of Great and Little Queen Streets. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 7 in.
No. 53 in Portfolio XXVIII.

276. Statue of the Duke of Bedford in Russell Square. Signed *T. Hosmer Shepherd.*
Water colours; 4 × 6 in.
No. 65 in Portfolio XXVIII.

277. Bedford Square, East side, looking North. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9½ in.
No. 92 in Portfolio XXVIII.

278. Bedford Square, East side, looking South. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9½ in.
No. 93 in Portfolio XXVIII.

279. Old Entrance Gateway to St. Giles' Churchyard. Signed *T. Hosmer Shepherd.*
Water colours; 10 × 7 in.
No. 122 in Portfolio XXVIII.

280. New Entrance Gateway to St. Giles' Churchyard. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 123 in Portfolio XXVIII.

281. Monmouth House, South side of Soho Square. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 7 in.
No. 3 in Portfolio XXIX.

282. Messrs. D'Almaine's House, Soho Square. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 6 in Portfolio XXIX.

283. Mrs. Cornely's House, and Concert Room, now a Roman Catholic Chapel. Signed and dated *T. Hosmer Shepherd*, 1850.
Water colours; 9 × 6½ in.
No. 9 in Portfolio XXIX.

284. Soho Square, East Side. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 8 in Portfolio XXIX.

285. Soho Square, looking South. Signed *T. Hosmer Shepherd.*
Water colours; 4¾ × 7½ in.
No. 10 in Portfolio XXIX.

286. The Alms Houses, Crown Street, Soho. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 12½ in.
No. 13 in Portfolio XXIX.

287. The Houses and the Greek Chapel Built in Front of the Alms Houses in Crown Street. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 12½ in.
No. 14 in Portfolio XXIX.

288. The Princess's Theatre, Oxford Street.
Water colours; 8 × 7 in.
No. 27 in Portfolio XXIX.

289. The Princess Concert Room in Castle Street, Oxford Street. Signed *T. Hosmer Shepherd.*
Water colours; 8½ × 6¼ in.
No. 28 in Portfolio XXIX.

290. Oxford Market, Oxford Street. Signed *T. Hosmer Shepherd.*
Water colours; 5¼ × 7¼ in.
No. 30 in Portfolio XXIX.

291. The Police Court, Marlborough Street. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6¾ in.
No. 31 in Portfolio XXIX.

292. Argyll House, Argyll Street, Oxford Street. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 9½ in.
No. 32 in Portfolio XXIX.

293. The Royal Polytechnic Institution, Regent Street. Signed *T. Hosmer Shepherd.*
Water colours; 6¼ × 8¼ in.
No. 46 in Portfolio XXIX.

294. The Royal Polytechnic Institution, Regent Street. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 47 in Portfolio XXIX.

295. Langham House, Portland Place. North Front.
Water colours; 6 × 8½ in.
No. 50 in Portfolio XXIX.

296. Langham House, Portland Place. East Front.
Water colours; 6 × 8½ in.
No. 51 in Portfolio XXIX.

297. Foley House, Portland Place. North Front.
Water colours; 6 × 8 in.
No. 57 in Portfolio XXIX.

298. Portland Place, looking towards Foley House.
Water colours; 5½ × 8¼ in.
No. 58 in Portfolio XXIX.

299. The Concert Room, corner of Hanover Street and the Square. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 76 in Portfolio XXIX.

300. Old Houses, corner of Wigmore Street and Welbeck Street. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9¼ in.
No. 89 in Portfolio XXIX.

301. House on the North Side of Wigmore Street. Signed and dated *T. Hosmer Shepherd,* 1850.
Water colours; 7¼ × 9 in.
No. 90 in Portfolio XXIX.

302. The Lord Mayor's Banqueting House, on the site of Stratford Place, Oxford Street. Copied from an old drawing. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9½ in.
No. 92 in Portfolio XXIX.

303. Aldborough House, Stratford Place, Oxford Street. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 93 in Portfolio XXIX.

304. Oxford Street from Stratford Place. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 7¾ in.
No. 95 in Portfolio XXIX.

305. Montague House, Portman Square. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9½ in.
No. 99 in Portfolio XXIX.

306. Grosvenor Square, North side. Signed *T. Hosmer Shepherd.*
Water colours; 5 × 8 in.
No. 109 in Portfolio XXIX.

307. House, Corner of Tilney Street and Park Lane. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 112 in Portfolio XXIX.

308. Camelford House, corner of Park Lane and Oxford Street. Signed *T. Hosmer Shepherd.*
Water colours; 5¾ × 9 in.
No. 114 in Portfolio XXIX.

309. Camelford House, North-West View of. Signed *T. Hosmer Shepherd.*
Water colours; 5¾ × 9 in.
No. 115 in Portfolio XXIX.

310. The Marble Arch at Cumberland Gate. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10½ in.
No. 119 in Portfolio XXIX.

311. Old Alms Houses, South side of Paddington Green. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 11½ in.
No. 35 in Portfolio XXX.

312. The Double Lock and East Entrance to the Islington Tunnel of the Regent's Canal. Signed and dated, *Tho. H. Shepherd*, 1827.
Sepia; 3½ × 5¾ in.
No. 42 in Portfolio XXX.

313. City Basin, Regent's Canal, near Islington. Signed *Tho. H. Shepherd.*
Sepia; 3½ × 5¾ in.
No. 46 in Portfolio XXX.

314. North Front of the Yorkshire Stingo Public House, Paddington, 1794. Copied from an older drawing. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 61 in Portfolio XXX.

315. The Yorkshire Stingo Public House, Paddington. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 8 in.
No. 62 in Portfolio XXX.

316. The Garden Front of the Old Manor House, Marylebone. Copied from a drawing of 1790. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9½ in.
No. 68 in Portfolio XXX.

317. The South Front of the Old Manor House, Marylebone. Copied from a drawing of 1790. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9½ in.
No. 69 in Portfolio XXX.

318. The Old Rose of Normandy Public House, High Street, Marylebone.
Water colours; 7 × 5 in.
No. 80 in Portfolio XXX.

319. The New Building of the Rose of Normandy Public House, High Street, Marylebone. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 5 in.
No. 82 in Portfolio XXX.

320. View of Old Marylebone Church. Copied from an old drawing. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8 in.
No. 83 in Portfolio XXX.

321. House of Mr. I. White, Surveyor, opposite Devonshire Place, Marylebone.
Water colours; 7¼ × 10½ in.
No. 98 in Portfolio XXX.

322. House adjoining Mr. White's House, opposite Devonshire Place, Marylebone.
Water colours; 7¼ × 11½ in.
No. 99 in Portfolio XXX.

323. The Chalk Farm Tavern and Garden, near Primrose Hill. Pulled down 1853. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 10 in.
No. 107 in Portfolio XXX.

324. The Farthing Pie House, afterwards the Green Man Public House, corner of New Road and Portland Road. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9¾ in.
No. 137 in Portfolio XXX.

325. The Green Man Public House. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 138 in Portfolio XXX.

326. The New Model Prison, Caledonian Road. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9½ in.
No. 29 in Portfolio XXXI.

327. The Gas Works, near Regent's Canal. Signed *Tho. H. Shepherd*, 1828.
Sepia; 3½ × 5¾ in.
No. 31 in Portfolio XXXI.

328. The Small Pox Hospital, Battle Bridge, King's Cross. Signed and dated *T. Hosmer Shepherd*, 1830.
Water colours; 6¼ × 9½ in.
No. 37 in Portfolio XXXI.

329. The Welsh Charity School in Gray's Inn Lane. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 11½ in.
No. 79 in Portfolio XXXI.

330. Alexander Stafford's Almshouses, Gray's Inn Lane. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9½ in.
No. 80 in Portfolio XXXI.

331. St. Chad's Well, Gray's Inn Lane. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 8 in.
No. 81 in Portfolio XXXI.

332. Old House, North Side of West Street, Clerkenwell. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 9½ in.
No. 19 in Portfolio XXXII.

333. Cold Bath Fields Prison. Signed and dated *T. H. Shepherd*, 1814.
Water colours; 5 × 8 in.
No. 36 in Portfolio XXXII.

334. Entrance Gates to the House of Correction. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 6¾ in.
No. 39 in Portfolio XXXII.

335. Cobham Row, with the Old Chestnut Tree at the Corner of Cold-Bath Square, Spa Fields. Signed *T. Hosmer Shepherd.*
Water colours; 7¼ × 10 in.
No. 44 in Portfolio XXXII.

336. North View of Sir H. Middleton's House, New River Head.
Water colours; 5¾ × 9 in.
No. 73 in Portfolio XXXII.

337. North View of the New House at the New River Head. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8½ in.
No. 74 in Portfolio XXXII.

338. Old Entrance to Sadler's Wells. Copied from an old drawing.
Water colours; 5½ × 7½ in.
No. 79 in Portfolio XXXII.

339. Sadler's Wells Theatre.
Water colours; 5½ × 6½ in.
No. 90 in Portfolio XXXII.

340. Sadler's Wells Theatre.
Water colours; 5½ × 7 in.
No. 95 in Portfolio XXXII.

341. Mr. Upcott's House, High Street, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 6 in.
No. 107 in Portfolio XXXII.

342. Islington Pound, in the High Street, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 111 in Portfolio XXXII.

343. The Carved Red Lion Inn, Islington Green. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8 in.
No. 117 in Portfolio XXXII.

344. Fisher's House, Lower Street, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 120 in Portfolio XXXII.

345. The Old Thatched House, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 5¾ × 8¾ in.
No. 124 in Portfolio XXXII.

346. The Old Queen's Head Public House, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 11 in.
No. 127 in Portfolio XXXII.

347. John Davis's Almhouses, Queen's Head Lane, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 6¼ × 9½ in.
No. 128 in Portfolio XXXII.

348. The Clothworkers' Almshouses in Frog Lane, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 10 in.
No. 134 in Portfolio XXXII.

349. The Pied Bull Public House, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8½ in.
No. 145 in Portfolio XXXII.

350. William Cobbett's Academy, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8 in.
No. 161 in Portfolio XXXII.

351. Copenhagen House. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10½ in.
No. 194 in Portfolio XXXII.

352. Copenhagen House, North Front. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 9½ in.
No. 195 in Portfolio XXXII.

353. Copenhagen House, East Front. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 196 in Portfolio XXXII.

354. The White Conduit, Islington. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 8¾ in.
No. 205 in Portfolio XXXII.

355. Fever Hospital, Liverpool Road.
Water colours; 6 × 8¾ in.
No. 215 in Portfolio XXXII.

356. Alleyn's Almshouses, Bath Street, City Road. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 11½ in.
No. 1 in Portfolio XXXIII.

357. The Cutlers' Almshouses, Bath Street, City Road.
Water colours; 6 × 8½ in.
No. 2 in Portfolio XXXIII.

358. The Dyers' Almshouses, City Road. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 10½ in.
No. 3 in Portfolio XXXIII.

359. The Green Gate Tavern, City Road. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 4 in Portfolio XXXIII.

360. The Ironmongers' Almshouses, Great Mitchell Street, City Road. Signed *T. H. Shepherd.*
Water colours; 7 × 9½ in.
No. 5 in Portfolio XXXIII.

361. St. Luke's Church, Old Street, North West View. Signed and dated *T. H. Shepherd*, 1814.
Water colours; 5 × 7½ in.
No. 12 in Portfolio XXXIII.

362. St. Luke's Church, Old Street.
Pencil; 5 × 7½ in.
No. 13 in Portfolio XXXIII.

363. St. Luke's Hospital, Old Street Road.
Pencil; 5½ × 8 in.
No. 16 in Portfolio XXXIII.

364. Thomas Porter's Almshouses, Old Street Road. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 20 in Portfolio XXXIII.

365. St. Agnes-le-Clair Mineral Baths. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 8 in.
No. 21 in Portfolio XXXIII.

366. Judge Fuller's Almshouses, Old Street Road. Signed *T. Hosmer Shepherd.*
Water colours; 5¾ × 9 in.
No. 23 in Portfolio XXXIII.

367. Almshouses, George Yard, Old Street, St. Luke's. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 9⅓ in.
No. 24 in Portfolio XXXIII.

368. The Weavers' Almshouses, Old Street Road. Signed *T. Hosmer Shepherd.*
Water colours; 3½ × 8⅓ in.
No. 26 in Portfolio XXXIII.

369. The Eastern Counties Railway Station, Shoreditch. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 33 in Portfolio XXXIII.

370. The Priory House, or Job's Castle, White Lion Street, Norton Folgate. Signed *T. Hosmer Shepherd.*
Water colours; 8¼ × 6 in.
No. 34 in Portfolio XXXIII.

371. Nicholas Garratt's Almshouses, Elder Street, Norton Folgate. Signed *T. Hosmer Shepherd.*
Water colours; 5⅓ × 8⅓ in.
No. 35 in Portfolio XXXIII.

372. Allen Badger's Almshouses, Hoxton. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 8½ in.
No. 42 in Portfolio XXXIII.

373. Baremer's Almshouses, Hoxton. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 43 in Portfolio XXXIII.

374. Fuller's Almshouses, Gloucester Street, Hoxton. Signed *T. Hosmer Shepherd.*
Water colours; 5⅓ × 8¼ in.
No. 45 in Portfolio XXXIII.

375. Mrs. Mary Westby's Almshouses, Hoxton Causeway. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 9⅓ in.
No. 48 in Portfolio XXXIII.

376. Mrs. Hillier's Almshouses, Curtain Road, Hoxton. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9 in.
No. 49 in Portfolio XXXIII.

377. The Drapers' Almshouses, Kingsland Road, Haggerstone. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 10¾ in.
No. 50 in Portfolio XXXIII.

378. The Frame-Knitters' Almshouses, Kingsland Road, Haggerstone. Signed *T. Hosmer Shepherd.*
Water-colours; 6¼ × 10⅓ in.
No. 51 in Portfolio XXXIII.

379. The Goldsmiths' Almshouses, Kingsland Road. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9¾ in.
No. 53 in Portfolio XXXIII.

380. Bonner's Hall, Bethnal Green. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 58 in Portfolio XXXIII.

381. The Crooked Billet, Stepney.
Water colours; 8 × 12 in.
No. 75 in Portfolio XXXIII.

382. The Mercers' Old Almshouses, Stepney. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 10 in.
No. 77 in Portfolio XXXIII.

383. Dame Jane Mico's Almshouses, Stepney. Signed *T. H. Shepherd.*
Water colours; 6½ × 10 in.
No. 78 in Portfolio XXXIII.

384. The Shipwrights' Almshouses, Stepney. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10¼ in.
No. 79 in Portfolio XXXIII.

385. Capt. Thomas Bowry's Almshouses, Bow Road. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9⅞ in.
No. 86 in Portfolio XXXIII.

386. The Drapers' Almshouses, Bow Road. Signed and dated *T. Hosmer Shepherd*, 1857.
Water colours: 6¼ × 11¼ in.
No. 91 in Portfolio XXXIII.

387. The Vintners' Almshouses, Mile End Road. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 10 in.
No. 93 in Portfolio XXXIII.

388. The Skinners' Almshouses, Mile End Road. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9½ in.
No. 94 in Portfolio XXXIII.

389. Alms Houses, Mile End Road. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 10½ in.
No. 95 in Portfolio XXXIII.

390. Alms Houses, Mile End Road. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9½ in.
No. 96 in Portfolio XXXIII.

391. Judge Fuller's Almshouses, Mile End Road. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 10 in.
No. 97 in Portfolio XXXIII.

392. The Red Lion Inn, Whitechapel Road. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 10 in.
No. 113 in Portfolio XXXIII.

393. The Coopers' Almshouses, Schoolhouse Lane, Ratcliff. *T. Hosmer Shepherd.*
Water colours; 6½ × 10¾ in.
No. 118 in Portfolio XXXIII.

394. Jamaica Tavern, South Front.
Water colours; 7½ × 9 in.
No. 14 in Portfolio XXXIV.

395. Sir Thomas Pope's House, near Grange Walk, Bermondsey.
Water colours; 7 × 9½ in.
No. 15 in Portfolio XXXIV.

396. The Coopers' Arms Tavern, Russell Street, Bermondsey. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 16 in Portfolio XXXIV.

397. View of Jacob Street, with Three Tuns Tavern, Bermondsey. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9⅓ in.
No. 17 in Portfolio XXXIV.

398. Josiah Bacon's School, Grange Road, Bermondsey. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 28 in Portfolio XXXIV.

399. View in High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8⅓ in.
No. 50 in Portfolio XXXIV.

400. Pump Court, Vine Yard, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9⅓ in.
No. 52 in Portfolio XXXIV.

401. The Inn Yard of the Catherine Wheel, High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9⅓ in.
No. 53 in Portfolio XXXIV.

402. Half Moon Inn, High Street, Southwark.
Water colours; 7 × 9⅓ in.
No. 54 in Portfolio XXXIV.

403. The Dog and Bear Inn, the Old Croydon House, High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 7 in.
No. 55 in Portfolio XXXIV.

404. Old Houses in Glean Alley and Vane Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9⅓ in.
No. 56 in Portfolio XXXIV.

405. Inn Yard of the Queen's Head Inn, High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9⅓ in.
No. 57 in Portfolio XXXIV.

406. Inn Yard of the White Hart Inn, High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 6¾ in.
No. 58 in Portfolio XXXIV.

407. White Hart Inn, High Street, Southwark.
Water colours; 7 × 10 in.
No. 59 in Portfolio XXXIV.

408. Inn Yard of the King's Head Inn, High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 8¼ × 7 in.
No. 60 in Portfolio XXXIV.

409. Inn Yard of the George Inn, High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 8½ × 7 in.
No. 67 in Portfolio XXXIV.

410. The Spur Inn, High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 8¼ × 7 in.
No. 68 in Portfolio XXXIV.

411. The Nag's Head Inn, High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 8¾ × 7 in.
No. 69 in Portfolio XXXIV.

412. The George Inn, Stoney Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 8¾ × 7 in.
No. 70 in Portfolio XXXIV.

413. Old Houses in Silver Street, Tooley Street. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6½ in.
No. 71 in Portfolio XXXIV.

414. View in Three Crown Court, High Street, Southwark, with a Statue of King Charles II. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 6¾ in.
No. 72 in Portfolio XXXIV.

415. View looking up the Mint Westward, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 10 in.
No. 73 in Portfolio XXXIV.

416. Old Timber Houses, Birdcage Alley, in the Mint, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 76 in Portfolio XXXIV.

417. New Building of St. Thomas's Hospital, Southwark.
Water colours; 7½ × 11 in.
No. 92 in Portfolio XXXIV.

418. The Old Ship Inn, High Street, Southwark.
Water colours; 9 × 6½ in.
No. 96 in Portfolio XXXIV.

419. Old Timber Houses in Mill Lane, Tooley Street. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6½ in.
No. 98 in Portfolio XXXIV.

420. View in Castle Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 99 in Portfolio XXXIV.

421. Boar's Head Place, Counter Lane, High Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 9⅞ × 7 in.
No. 100 in Portfolio XXXIV.

422. An old Mansion called Picket Hall, Union Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 9¾ in.
No. 101 in Portfolio XXXIV.

423. Bridge House Yard, Tooley Street. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10¼ in.
No. 102 in Portfolio XXXIV.

424. St. Saviour's Church, Southwark, East Front.
Water colours; 7 × 9½ in.
No. 128 in Portfolio XXXIV.

425. Almshouses of Alice Overman, North side of St. Saviour's Church, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10⅛ in.
No. 148 in Portfolio XXXIV.

426. The Chapel and Almshouses in the Parish of St. Saviour's, Southwark. Signed and dated *Thomas Hosmer Shepherd*, 1852.
Water colours; 6 × 9⅛ in.
No. 149 in Portfolio XXXIV.

427. Almshouses of Thomas Cure and Henry Young, College Yard, Park Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 150 in Portfolio XXXIV.

428. Almshouses, College Yard, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 151 in Portfolio XXXIV.

429. Almshouses, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 152 in Portfolio XXXIV.

430. Old Alms Houses, Soap Yard, Deadmont Place, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8½ in.
No. 153 in Portfolio XXXIV.

431. Old Alms Houses, Gravel Lane, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9 in.
No. 154 in Portfolio XXXIV.

432. Rowland Hill's Alms Houses, Hill Street, Gravel Lane, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 156 in Portfolio XXXIV.

433. The Drapers' Alms Houses, Hill Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7½ × 10 in.
No. 157 in Portfolio XXXIV.

434. Old Wood House, Ewer Street, Gravel Lane, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9½ in.
No. 158 in Portfolio XXXIV.

435. Old Houses, Ewer Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9½ in.
No. 159 in Portfolio XXXIV.

436. Old Mansion of the late G. Vaughan, Green Walk, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 160 in Portfolio XXXIV.

437. Old King's Arms Tavern and Tea Gardens, Suffolk Street, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9½ in.
No. 162 in Portfolio XXXIV.

438. Rippon's Alms Houses, now Park Street, Southwark. Signed and dated *T. Hosmer Shepherd*, 1857.
Water colours; 7 × 9½ in.
No. 163 in Portfolio XXXIV.

439. Hedger's Alms Houses, Webber Row, Southwark. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 11 in.
No. 164 in Portfolio XXXIV.

440. Edwards' Alms Houses, Church Street, Blackfriars Road. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10½ in.
No. 165 in Portfolio XXXIV.

441. The North Front of the House called the Falcon, Southwark. Copied from a drawing of 1710.
Water colours; 4½ × 6½ in.
No. 179 in Portfolio XXXIV.

442. The South Front of the Falcon, and Coal Wharf. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 10 in.
No. 180 in Portfolio XXXIV.

443. The Leverian Museum, since called the Rotunda, Blackfriars Road. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 4½ in.
No. 8 in Portfolio XXXV.

444. The Old Dog and Duck Tavern, St. George's Fields.
Water colours; 5½ × 7 in.
No. 27 in Portfolio XXXV.

445. Charles Hopton's Alms Houses, Green Walk, Blackfriars Road. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 13 in.
No. 37 in Portfolio XXXV.

446. The Rectorial House, Newington Butts. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 38 in Portfolio XXXV.

447. The Old Fishmongers' Alms Houses, Newington. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 41 in Portfolio XXXV.

448. The Old Elephant and Castle Inn, Newington. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 10 in.
No. 43 in Portfolio XXXV.

449. New Front of Astley's Theatre, erected in Stangate. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 8 in.
No. 75 in Portfolio XXXV.

450. Lambeth Palace from the Thames. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8 in.
No. 117 in Portfolio XXXV.

451. The South Western Railway Station, Nine Elms, Vauxhall. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 10 in.
No. 154 in Portfolio XXXV.

452. The Alms Houses in Wandsworth Road, South Lambeth. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 10 in.
No. 162 in Portfolio XXXV.

453. Apothecaries' Lane, Water Lane, Blackfriars. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9¾ in.
No. 34 in Portfolio XXXVII.

454. Barber Surgeons' Hall, Monkwell Street, London Wall. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 7½ in.
No. 39 in Portfolio XXXVII.

455. The Entrance to Bakers' Hall, Harp Lane, Tower Street. Signed *T. Hosmer Shepherd.*
Water colours; 9¾ × 6¾ in.
No. 40 in Portfolio XXXVII.

456. The Entrance to Butchers' Hall, Pudding Lane, Eastcheap. Signed *T. Hosmer Shepherd.*
Water colours; 9¾ × 6¾ in.
No. 41 in Portfolio XXXVII.

457. Entrance to Parish Clerks' Hall. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6½ in.
No. 48 in Portfolio XXXVII.

458. Entrance to Coachmakers' Hall. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6½ in.
No. 49 in Portfolio XXXVII.

459. Entrance to the Cutlers' Old Hall.
Water colours; 6½ × 5 in.
No. 50 in Portfolio XXXVII.

460. The Cutlers' New Hall. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9 in.
No. 51 in Portfolio XXXVII.

461. The Inner Court of Drapers' Hall, Throgmorton Street. Signed *T. Hosmer Shepherd.*
Water colours; 6¼ × 9 in.
No. 56 in Portfolio XXXVII.

462. The Entrance to Embroiderers' Hall, Gutter Lane, Cheapside. Signed *T. Hosmer Shepherd.*
Water colours; 9 × 6½ in.
No. 58 in Portfolio XXXVII.

463. The Entrance to Founder's Hall, St. Swithin's Lane. Signed *T. Hosmer Shepherd.*
Water colours; 10 × 6½ in.
No. 59 in Portfolio XXXVII.

464. Old Fishmongers' Hall. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 10 in.
No. 65 in Portfolio XXXVII.

465. The New Entrance to Grocers' Hall. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9½ in.
No. 77 in Portfolio XXXVII.

466. The Inner Court of Girdlers' Hall, Basinghall Street. Signed *T. Hosmer Shepherd.*
Water colours; 6¾ × 9 in.
No. 79 in Portfolio XXXVII.

467. The Inner Court of the Haberdashers' Hall, Maiden Lane. Signed *T. Hosmer Shepherd.*
Water colours; 6½ × 9¾ in.
No. 82 in Portfolio XXXVII.

468. The Old Entrance to Haberdashers' Hall. Signed *T. Hosmer Shepherd.*
Water colours; 8¾ × 6½ in.
No. 83 in Portfolio XXXVII.

469. The New Buildings and Entrance to Haberdashers' Hall. Signed *T. Hosmer Shepherd.*
Water colours; 9½ × 6 in.
No. 84 in Portfolio XXXVII.

470. The Entrance to Joiners' Hall, Friars Lane, Thames Street. Signed *T. Hosmer Shepherd.*
Water colours; 8½ × 6¾ in.
No. 86 in Portfolio XXXVII.

471. The Entrance to Masons' Hall, Masons' Hall Court, Basinghall Street.
Water colours; 5½ × 4½ in.
No. 92 in Portfolio XXXVII.

472. The New Buildings of Merchant Taylors' Hall, Threadneedle Street. Signed *T. Hosmer Shepherd.*
Water colours; 5½ × 7¾ in.
No. 96 in Portfolio XXXVII.

473. The Inner Court of Merchant Taylors' Hall, Threadneedle Street. Signed *T. Hosmer Shepherd.*
Water colours; 6¼ × 9¼ in.
No. 97 in Portfolio XXXVII.

474. Pinners' Hall, Pinners' Court, Old Broad Street.
Water colours; 6½ × 5 in.
No. 102 in Portfolio XXXVII.

475. The New Front of Painters' Hall, Little Trinity Lane. Signed *T. Hosmer Shepherd.*
Water colours; 8⅓ × 6 in.
No. 105 in Portfolio XXXVII.

476. Pewterers' Hall, Lime Street, Leadenhall Street. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 8½ in.
No. 106 in Portfolio XXXVII.

477. The Entrance to Plaisterers' Hall, Addle Street. Signed *T. Hosmer Shepherd.*
Water colours; 9¾ × 8½ in.
No. 107 in Portfolio XXXVII.

478. Plumbers' Hall, Great Bush Lane, Cannon Street. Signed *T. Hosmer Shepherd.*
Water colours; 8 × 6½ in.
No. 108 in Portfolio XXXVII.

479. The East Front of Skinners' Hall, Dowgate Hill. Signed *T. Hosmer Shepherd.*
Water colours; 6 × 9⅓ in.
No. 115 in Portfolio XXXVII.

480. The Inner Court of Tallow Chandlers' Hall, Dowgate Hill. Signed *T. Hosmer Shepherd.*
Water colours; 7 × 9 in.
No. 123 in Portfolio XXXVII.

481. The Entrance to Tallow Chandlers' Hall, Dowgate Hill. Signed *T. Hosmer Shepherd.*
Water colours; 9½ × 6⅓ in.
No. 124 in Portfolio XXXVII.

482. The New Wax Chandlers' Hall. Signed *T. Hosmer Shepherd.*
Water colours; 9½ × 6 in.
No. 133 in Portfolio XXXVII.

483. Entrance to Weavers' Hall, Basinghall Street.
Water colours; 6½ × 4 in.
No. 134 in Portfolio XXXVII.

SHEPPERSON, Matthew (worked about 1811–1821). Painter; exhibited portraits of the Royal Academy and elsewhere, 1811–1821.

1. Fishing Boats in a Gale; after J. M. W. Turner, R.A. A boat in rough water coming alongside a Dutch galiot sailing close-hauled towards the l.; in the r. distance three men-of-war anchored off a low coast, the two nearer ships in the shadow of heavy clouds, which overcast the sky, the furthest lying in a gleam of light. Signed *M. Shepperson.*
Water colours; roy., 10½ × 14⅛ in.
Purchased May, 1859, at the Dawson-Turner sale.
The original picture is at Bridgewater House. It was painted by Turner in emulation of a famous Vandevelde in the same collection.

SHERLOCK, William (worked about 1759–1806). Painter and engraver; said to have been born in Dublin; studied engraving under J. P. Le Bas in Paris; painted small portraits in oils and water colours, and miniatures; exhibited 1764–1777 with the Incorporated Society of Artists, and 1802–1806 at the Royal Academy.

1. Coast Scene. A chalk cliff, r.; on the beach below, a sailor talking to a woman carrying a basket and leading a child; two sailing-boats l., one quite near the land. Signed and dated *W. Sherlock*, 1806.
   Water colours; roy., 12¼ × 17 in.
   Purchased March, 1868.

SHERLOCK, William P. (worked about 1800–1820). Painter; son of the preceding; exhibited at the Royal Academy (1801–1810) water-colour landscapes in the style of Wilson (to whom his works have sometimes been attributed) and a few portraits; drew illustrations for Dickinson's Antiquities of Nottinghamshire; published a series of soft-ground etchings after his own drawings and those of other artists.

1. Two on one mount, roy., viz.:—
   (*a*) Hampstead Heath. Broken ground, with two donkeys l.
   Water-colour tint and pen; 5⅝ × 7¼ in.
   (*b*) Hampstead Heath. Part of the heath, crossed by a road along which a waggon comes.
   Water-colour tint and pen, 5¾ × 7⅜ in.

2. Two on one mount, roy., viz.:—
   (*a*) Millbank. The Thames bank, with houses among trees r., and a glimpse of the river, l.
   Water-colour tint and pen; 5⅞ × 7½ in.
   (*b*) Millbank. The grassy bank, with trees and cottage; the river l. and a windmill in the distance.
   Water-colour tint and pen; 6½ × 7¾ in.

3. Tothill Fields. A group of sheds and cottages behind a hedge, in the shade of which are two donkeys, l.; a willow, r.
   Water colours; roy., 6½ × 8¼ in.

4. Millbank. Entrance to a yard with tiled sheds built about it, leading to a windmill; trees growing within the palings of the yard; midday sunshine casting strong shadows; men working within the yard, and a woman and boy in the l. foreground.
   Water colours; roy., 8¼ × 12½ in.

5. King's Road, Chelsea. A road bordered by palings behind which are trees, and towards the r. a low cottage with a turnpike in front of it; a man standing against the turnpike, and another entering a gate in the palings; on the road, a boy with two donkeys and a man and a woman.
   Water colours; roy., 7⅞ × 12⅝ in.

6. Lord Cremorne's, Chelsea. View of the house, partly hidden by the trees growing on each side of the drive, up which in the foreground a man and woman with a dog, followed by a boy, are passing.
   Water colours; roy., 7⅞ × 12½ in.
   This house, a little west of Battersea Bridge, was built by Theophilus, Earl of Huntingdon, and, after passing through several hands, became Lord Cremorne's, after whose death it was sold, and the grounds laid out as a sort of Vauxhall. Cremorne Gardens were closed in 1877.

7. Battersea Bridge. View of the old wooden bridge (built 1771–1772, closed 1881) from the north bank of the Thames, with a great willow in the foreground and Chelsea seen under its branches; three figures on the bank, one under the tree.
   Water colours; roy., 8 × 12½ in.

8. Lane at Old Brompton. A lane between trees, with house and outbuildings at a little distance, l.; two women, one with a donkey, in the l. foreground, two children by a stile, r., and a cart going down the lane.
   Water colours; roy., 7⅞ × 12½ in.

9. Near Parson's Green, Fulham. A road running past a cottage with a piece of ground in front of it; two women and a child by the fence, r., under a tree; a woman going into the cottage, and a boy, l.
   Water colours; roy., 8 × 12⅜ in.

10. Parson's Green. A pond fringed on the further side with trees, between which appears a rambling house or inn; in the foreground a man on a donkey, with a woman, on a road which curves away into the distance, r.
    Water colours; roy., 8 × 12⅜ in.

11. Finchley. Fields on a gentle slope, with a road curving up past a row of trees at the r.; a cart on the road, and a cow with calf in the r. foreground.
    Water colours; roy., 6⅝ × 8¼ in.
    Nos. 1–11 were purchased December, 1862.

12. Landscape. Farm buildings partly hidden by trees, l., with a stream in front, which a man is crossing, towards the r., by a footbridge; in the r. distance, open country. Inscribed *E. P.* (presumably the initials of a collector).
    Water colours and pen; roy., 11½ × 17½ in.
    Purchased October, 1872.

13. London from Hampstead Heath. View over fields to London; a pond in the foreground; houses at the r.
    Indian-ink wash and pen; roy., 5½ × 7¼ in.
    Purchased July, 1876.

14. Women washing Clothes in a Stream. A cottage l. on the bank of a stream; two women standing in the water and washing linen, and another figure on the bank near them; two men by the cottage, which is backed by steep and wooded banks; at the r. wooded slopes with a small building on the river bank. Signed and dated *W. P. Sherlock*, 1811.
    Pencil on gray paper; roy., 7¼ × 9¾ in.

15. Shipping near the Coast. Sea-piece with a town on the distant coast r. at the l. a lugger running before the breeze; from the coast two brigs are approaching. Signed and dated *W. P. Sherlock*, 1811.
    Pencil on gray paper; roy., 7¼ × 9¾ in.
    Nos. 14 and 15 were presented by John Deffett Francis, Esq., June, 1882.

16. Landscape with Figures. A man lying down and a woman seated under trees in the foreground; at the l., a road under a low hill; at the r. open country stretching away to blue distance. Signed and dated *W. P. Sherlock*, 1801.
    Water colours over pencil; imp., 16½ × 13⅝ in.

17. Landscape with distant Church. A row of trees near the foreground hiding the view except at the r., where a village spire rises in the distance, backed by hills; in the l. foreground a man on a donkey, followed by a boy carrying a faggot and speaking to a man sitting by the wayside. Signed *W. P. Sherlock.*
    Water colours; imp., 16½ × 13⅝ in.
    Nos. 16 and 17 were purchased January, 1872.

18. Ruins of Drury Lane Theatre, after the Fire. Signed and dated *W. P. Sherlock*, 1809.
    Water colours; 10 × 14½ in.
    No. 141 in Portfolio XVIII. of the Crace Collection of London Views purchased November, 1880.

SHERWIN, John Keyse (b. about 1751, d. 1790). Draughtsman and engraver; born in Sussex; studied painting in London under Astley, and engraving under Bartolozzi; exhibited 1774–1784 at the Royal Academy, fancy subjects and portraits in red and black chalk, but best known as an engraver both after the great masters and from his own designs; engraved some plates in stipple, but chiefly worked in line.

1. Westminster Bridge. View from the north bank of the river, a little below the bridge; many barges moored near the shore and a smithy in the r. foreground.
   Indian-ink wash and pen with slight water-colour tint; roy., $6\frac{1}{4} \times 12\frac{3}{8}$ in.
   Purchased July, 1878.

2. Installation Dinner at the Institution of the Order of St. Patrick, March 17, 1783. The Marquis of Buckingham presiding as Grand Master of the Order at the dinner in the St. Patrick's Hall of Dublin Castle; the Knights and guests are standing and about to drink a toast; beginning at the l. of the horseshoe table, they are:—the Earl of Bective, the Earl of Arran, the Earl of Mornington (afterwards Marquis of Wellesley), the Earl of Shannon, the Marquis of Drogheda, the Earl of Westmeath, the Duke of Leinster, Dr. Rich, Archbishop of Canterbury, the Marquis of Buckingham (in the centre), Lord Muskerry (proxy for Prince Edward), Dr. Fowler, Archbishop of Dublin, the Earl (afterwards Marquis) of Clanricarde, the Earl of Inchiquin (afterwards Marquis of Thomond), the Earl of Tyrone, the Earl of Clanbrassil, the Earl of Courtown, and the Earl of Charlemont. The Marchioness of Buckingham sits l. in the foreground (actually she sat in a gallery facing the Grand Master), and Lord Granville stands by her with his hand on her chair; in the background is a gallery with musicians, heralds, and ladies.
   Water colours and body colours; ant., $22\frac{1}{2} \times 32\frac{1}{4}$ in.
   Engraved by the artist, who died before the plate was finished. It was published after his death by R. Wilkinson, 1803.
   Purchased June, 1861.

SHIPSTER, Robert (worked about 1794). Draughtsman; biography unknown.

1. The Assumption. The Virgin seated on a cloud, with eyes uplifted; at her feet an Angel looking over a cloud's edge. A copy from a drawing by Guercino, or an imitation of his style. Signed and dated *R. Shipster delin.* 1794.
   Pen-and-ink, with sepia wash; roy., 10 × $8\frac{1}{4}$ in.
   Presented by J. H. Anderdon, Esq., June, 1872.

SIBSON, Thomas (b. 1817, d. 1844). Painter and etcher; born in Cumberland; worked in London 1838–1842, etching plates to Dickens and designing illustrations to other authors; worked at Munich under Kaulbach, 1842–44, but died in the latter year of consumption; an artist of very remarkable promise, in the power of seizing character and expression and in the sense of style.

1. Album containing 1469 sketches and studies made by Sibson before going to Munich. These are in various materials, chiefly black or red chalk (or both combined), pen-and-ink, pencil, or water colours; the subjects are taken from daily life, many of them being humorous, and include numerous portrait studies and studies for backgrounds of interiors or landscape. They have been arranged (presumably by W. Bell Scott) in groups, which may be roughly classified as follows;—

(1)–(45) Designs, or fragments of designs for various subjects, chiefly satirical or fantastic.

(46)–(172) Studies of girls and women.

(173)–(384) Studies of boys and men. (179) is inscribed *Study from W. B. Scott—Careless Admiration.* (202) is inscribed *James Bacon, Swell Fishmonger, Chatham. A Falstaff.* Dated *Apl.* 15/37. (335) is a portrait of Wm. Jolly, dated *Edinboro,* 1839. (336) is a slight study of attitude, from Macready, dated *London,* 1837. (376) is inscribed *Mr. Day, nr. Gad's Hill.* (370) and (384) are studies from the artist's father.

(385)–(474) Studies of lovers, married people, parents and children, servants, etc. No. (455) is inscribed *Drawn by W. B. S.* [i.e. William Bell Scott] *from Sibson for Tillebat Titmouse.*

(475)–(538) Interiors of cottages; parlours, studios, etc.—with figures.

(539)–(583) Sketches in the British Museum Reading Room and Print Room, National Gallery and Royal Academy.

(584)–(715) Sketches at theatres, concerts, public meetings, churches, law courts, hospitals, etc.

(716)–(898) Sketches and studies of people engaged in daily occupations, talking drinking, smoking, playing games, etc.

(899)–(926) Sketches in a fishing village, at the docks and on a steamer.

(927)–(949) Sketches of tramps and travellers on the high road or on the railway.

(950)–(1060) Sketches in the London streets.

(1052)–(1124) Studies in counting houses, shops and stables.

(1125)–(1202) Studies of sight seers, sketches at Greenwich Fair, Chalk Farm Fair, popular resorts in the suburbs, scenes on the ice.

(1203)–(1251) Dead birds, sportsmen, cats, dogs, etc.

(1252)–(1420) Studies of interiors, furniture, old buildings, etc. No. (1401) is in water colours, and inscribed *Old Star Inn, Canterbury,* 1837.

(1421)–(1466) Studies of trees and landscapes.

(1467) Humorous subject inscribed *The Comfortable Couple. No.* 1.

(1468) 'The Comfortable Couple. No. 2.'

(1469) Study for a picture: 'Hogarth's last Family Group'; Dated *May,* 1841.

Presented by W. J. Linton, Esq., May, 1890. Formerly in the possession of William Bell Scott.

SILLETT, James (b. 1764, d. 1840). Painter; born at Norwich, where he worked as an heraldic painter; studied in London at the Royal Academy, 1787–1790; painted miniatures and flowers, fruit, etc.: worked later at Lynn, and from 1810 till his death at Norwich; published a Grammar of Flower Painting, 1826, and Views in Norwich, 1828; exhibited at the Royal Academy 1796–1837.

1. Marigolds and Single Asters. A spray of dark marigolds with pink and purple asters.
Water colours; roy., $15\frac{1}{4} \times 10\frac{3}{8}$ in.
Purchased August, 1879.

SIMPSON, (worked about 1852). Draughtsman; of uncertain identity.

1. The Ancient Crypt under Gerard's Hall, Basing Lane. Two views.
Water colours; (each) $7\frac{1}{4} \times 10\frac{1}{2}$ in.
No. 32 in Portfolio XX. of the Crace Collection of London Views.
Purchased November, 1880.

SIMPSON, William (b. 1823, d. 1899). Draughtsman; water-colour painter, and war correspondent; born in Glasgow; worked for firms of lithographers in Glasgow and in London till the Crimean War, to which he went out as a draughtsman; sketched in India 1859–1861; in 1866 entered the service of the 'Illustrated London News,' for which paper he drew and corresponded during the Abyssinian Campaign, the Franco-German War, the Prince of Wales' Tour (1875), etc.; member of the Institute of Painters in Water Colours.

1. Illuminations at Gibraltar. The Rock seen from the Straits at night, its fortifications outlined with lamps; three men of war towards the r., also illuminated, and rockets bursting just beyond from the town. Inscribed *Illuminations and fireworks in honour of H.R.H. the Prince of Wales at Gibraltar, 17th April.*
   Water colours and body colours; roy., 10½ × 16¾ in.

2. Crocodiles on the Ganges. Crocodiles on a mudbank in the river, over a reach of which the moon is rising l.; a boat coming down the stream and other boats higher up; temple steps on the further bank, r. Inscribed, *The Ganges, W^m. Simpson*, 1875.
   Water colours and body colours; roy., 9¾ × 17¼ in.

3. Aurungabad. A gate of the town seen across the nearly dry bed of a stream spanned at the r. by a bridge; at the l. a native on the top of steps leading down to the stream, and two others talking near; a bullock waggon and group of figures on the bridge. Inscribed, *Aurungabad, W^m. Simpson*, 1875.
   Water colours and body colours; roy., 10¾ × 17 in.

4. Mangalore from the Sea. Calm sea with two sailing boats at anchor and three small boats; beyond, a low green coast above sandy beaches, with buildings showing here and there; further off a line of low hills, and in the distance a range of towering mountains. Inscribed *Mangalore 23 Nov.* 1875. *W^m. Simpson.*
   Water colours; roy., 10¼ × 16⅝ in.

5. Illuminations at Benares. View looking down on the Ganges at night; at the l. enormous temples with wide stairs down to the water, brilliantly illuminated, and with crowds of people; at the r. decorated boats with awnings also bright with lanterns. Inscribed *Illuminations, Benares, 5th Jan.*, 1876. *W^m. Simpson.*
   Water colours and body colours; atl., 17 × 21½ in.

6. Excavations at Hissarlik. Excavated walls and débris; in the foreground l. two natives; in a hollow of the excavations a lady and two gentlemen; beyond, a green plain stretching to blue mountains, among which rises the snowy crest of Ida; at the l. a few figures and horses waiting by a tree. Inscribed *Dr. Schliemann's Excavations at Hissarlik, Mount Ida in the distance. W. Simpson*, 1877.
   Water colours, touched with body colours; atl., 14⅝ × 21⅝ in.

7. Acropolis at Mycenae. View of the Acropolis with its excavated walls from a hill side, along which a shepherd drives his flock; another shepherd by a tent at the l.; beyond the hill of the Acropolis rises a craggy pyramidal hill with a cloud sweeping over its summit. Inscribed *The Acropolis of Mycenae. W^m. Simpson, March*, 1877.
   Water colours; atl., 15 × 22 in.

8. Magdala. View over a vast stretch of bare tableland, seamed and scored with winding gullies, above which in the distance rises the outline of the cliff fortress of Magdala and on the remote horizon r. a range of mountains. In the foreground are three natives on a spur of hill; and a few others are on the road which climbs l. from the deep gorge below. Inscribed *Magdala, Abyssinia.*
   Water colours; atl., 14¼ × 21⅜ in.

9. Bay of Salamis from Xerxes' Seat. View from a hill-side over the blue bay of Salamis to Aegina and the rocky coast of Argolis, with Phalerum and Piræus harbour l., and the shores of Salamis r.; in the foreground, l., three shepherds with sheep and goats among the boulders of the hill-side. Inscribed *The Piræus, Phalerum, and the Bay of Salamis from Xerxes' seat. W^m. Simpson*, 1880.
Water colours; ant., 16 × 30¼ in.
All purchased April, 1900.

SINGLETON, Henry (b. 1766, d. 1839). Painter and designer; born in London; distinguished for early promise, and success in the Royal Academy Schools; exhibited at first large historical compositions (many of them engraved in mezzotint), but later and during the greater part of his career produced chiefly designs, of a weak and pretty character, for the stipple engravers of the day; painted a few portraits and portrait groups; worked in London; exhibited at the Royal Academy 1784–1839.

1. Design Commemorative of the Abolition of tee Slave Trade. Britannia with helmet and shield trampling on broken fetters and holding a flag inscribed *Slave Trade Abolished, March* 25, 1807. She is attended by a lion and by Charity and Justice; at the r. a bust of Wilberforce on a pedestal; at the l. an English ship; above, clouds dispersing under a flood of glory.
Water colours; highly finished; roy., 10 × 8 in.
Purchased July, 1878.

2. Illustration to Swift's Poem, 'Desire and Possession.' Desire, a male figure fallen headlong on the steps of the temple of Fortune, while that goddess stands over him l., with crown and sceptre in her hands; illustrating the lines in the poem—

> But as he climb'd to grasp the crown
> She knock'd him with the sceptre down.

Water colours; roy., 4⅜ × 3½ in.
Engraved by P. W. Tomkins for Park's 'British Poets,' Vol. XVI., p. 44. Published by Sharpe, 1807.
Purchased March, 1868.

3. Unknown Subject. A boor and philosopher meeting. Presumably a copy from an original by some Dutch master.
Oil colours on paper; roy., 4⅛ × 3⅝ in.
Purchased March, 1868.

4. Illustration to a Story. Circular design with half-length figures of an Oriental in a turban leading by the hand a shepherdess who looks over her shoulder, l., as if in fear and regret.
Pencil; roy., 6¾ × 6½ in.

5. Venus and Cupid. Venus kneeling to embrace Cupid who looks up into her face; another sketch of Cupid r.
Black and red chalk; roy., 6¼ × 7⅝ in.
Nos. 4 and 5 were purchased October, 1867.

6. A Child with Doves. A child clasping a dove to its breast; another dove at the l. Signed *H. S.*
Black and red chalk on drab paper; roy., 7⅝ × 6¾ in.
Purchased July, 1856.

7. Portrait Study. Half-length of a girl wearing a turban, leaning with arms folded on a table edge, her figure turned l., her face looking full.
Pencil; roy., 7 × 5⅜ in.

8. Two on one mount, roy., viz.:—
   (*a*) Portrait Study. Half-length of a girl seated in a chair, looking l. and reading. Slight small sketches of two figures below.
   Pencil; $7\frac{1}{2} \times 6\frac{3}{8}$ in.
   (*b*) Study for an Allegorical Design. Europe seated by a pillar, l. looking with concern at a scroll or petition which is held by a kneeling slave, r., and which Africa, standing between, bids her read; behind are figures representing Asia and America; in the background sea and ships slightly indicated.
   Pencil, with slight Indian ink and indigo wash; $3\frac{5}{8} \times 6\frac{1}{4}$ in.

9. Two on one mount, roy., viz.:—
   (*a*) Study of a Girl. A girl seated by a window, reading a letter.
   Pencil and Indian ink sketch; $4\frac{3}{8} \times 3\frac{3}{4}$ in.
   (*b*) Study of a Girl. Slight half-length sketch of a girl seated.
   Pencil; $3\frac{7}{8} \times 3\frac{3}{4}$ in.
   Nos. 4–9 were purchased October, 1867.

10. Study for a Family Group. A lady sitting on a chair with a boy kneeling on a stool beside her, l., his arms resting on her knee; another child standing behind.
   Pencil and Indian ink; roy., $9\frac{3}{4} \times 8$ in.

11. Illustration to a Classical Story (?). Seven shepherdesses with their sheep grouped r. round a well, in attitudes of astonishment and alarm, looking at a shepherd who is driving off three other shepherds, r.
   Pen and sepia with slight Indian-ink wash; roy., $7\frac{1}{8} \times 10\frac{7}{8}$ in.

12. Landscape with Cottages. Back view of a cluster of cottages on a sloping bank above a small stream, which comes into the foreground under a tree; at the l. a road on higher ground with a man on a donkey; another man below by the water; beyond, a bare hill with a copse and a cottage, r.
   Pen and sepia with Indian ink and indigo wash; roy., 8×12 in.
   This drawing is entirely in the manner of Joseph Farington, and probably an imitation of his style.
   Nos. 10 and 12 were purchased October, 1872.

13. Study for the Portrait of a Lady. Whole length figure of a young lady standing on a garden terrace, with one arm resting on a balustrade.
   Pencil; roy., $7\frac{7}{8} \times 6\frac{1}{2}$ in.
   Formerly attributed to Reynolds, but certainly by Singleton. No. (306) in the album following seems to be a study of the same lady.
   Presented by John Deffett Francis, Esq., March, 1875.

14. Album containing sketches and studies for compositions, portraits, book illustrations, etc. These are numbered continuously through the album, the more important being the following:

   (4) Boy and Girl with a Pitcher.
   Pencil.

   (6) Three Studies of a Child at a Stile.
   Pencil.

   (10) Head and Bust of a Young Woman.
   Black chalk.

   (13) Study of a Lady Knitting.
   Pencil.

   (15) Study for a Picture of Geo. IV. in Royal Robes.
   Pen-and-ink over pencil.

   (18) Sleep and Death Flying to the Dead Body of Sarpedon (?).
   Pencil.

   (19) A Lady in Meditation.
   Water colours.

(20) A Family Visiting a Grave.
Pencil and sepia.

(21) Black-Eyed Susan and her Lover.
Pencil and sepia.

(24) Justice Enthroned.
Black chalk on gray paper.

(25) A Child in Bed.
Black, red and white chalks on gray paper.

(26) Head of a Divine.
Pencil.

(27) Father and Child Sitting Together.
Pencil.

(28) Mark Antony Reading Cæsar's Will.
Pen and pencil.

(29) A Shepherd.
Pencil and red chalk.

(30) Portrait Study of a Lady; half length.
Red and black chalk.

(31) The Princes Entering the Tower.
Pen and sepia over pencil and Indian ink.

(32) Aeneas Caught Away by Aphrodite from the Attack of Diomed.
Pen and sepia.

(33) Ajax Hurling a Rock.
Pencil and sepia.

(34) The Sacrifice of Iphigenia.
Indian ink and pencil.

(35) Illustration to the Dunciad, Book iv.

Next bidding all draw near on bended knees,
The Queen confers her titles and degrees.

And to Book iii.

On Dulness' lap the anointed head reposed.

Sepia wash and pen.
Both engraved by Fittler, 1804.

(36) A Lady with a Child in her Lap.
Pencil.

(39) Family Prayers.
Pen and pencil.

(41) Studies for two Portraits; Lord Byron and Lady Byron (?).
Sepia and pencil.

(46) A Woman with a Baby looking over a Cliff's Edge.
Pencil.

(47) Head of a Clergyman in Hat and Wig.
Red chalk.

(48) Medea and her Children (?).
Pencil.

(49) Study for a Whole Length Portrait; a gentleman in a landscape with his dog.
Pen and pencil.

(50) Study for a Picture of Two Children by a Baby's Bed; and study of a child.
Pencil.

(52) Joseph Interpreting Pharaoh's Dreams.
Pen and pencil.

(54) Penelope Holding Ulysses' Bow: four studies.
Pencil.

(63) Studies for Pistol Eating the Leek (and Henry V. Before Agincourt).
Pen and pencil.

(64) The Death of Cæsar.
Pencil.

(65) A Greek Playing a Guitar to a Girl.
Pencil.

(66) A Muse.
Pencil.

(70) Illustration to Pope's 'Epistle to Arbuthnot.'

'Proud as Apollo on his forkéd hill,
Sat full-blown Bufo, puff'd by every quill.'

Pen and Indian ink.
Engraved by C. Warren, 1804.

(71) Illustration to 'The Careless Husband,' Act v. Sc. 4.
Pen and pencil.
Engraved in Longman's 'Dramatist.'

(78) Study for the Figure of Jacob in the Following Subject.
Black and white chalk on gray paper.

(79) Joseph's Coat Brought to Jacob by his Brothers.
Black and white chalk on gray paper.

(80) Study for Portrait Group of a Lady and Gentleman in a Room.
Pen and pencil.

(83) Joseph Interpreting the Dreams of the Prisoners.
Pen-and-ink.

(84) A Mother giving her Child to Drink.
Pencil.

(86) A Youth in Highland Costume; probably Master Betty as Norval in Homes' 'Douglas.'
Pen-and-ink over black chalk.

(88) A Gipsy: Meg Merrilies (?).
Black and red chalk.

(89) Rebecca and the Templar in 'Ivanhoe'; studies for an illustration.
Pencil and pen.

(90) Head of a Child in a Straw Hat.
Pencil.

(99) Penelope Musing over Ulysses' Bow: two studies.
Pencil and sepia.

(106) A Greek Soldier or Brigand.
Pencil and red chalk.

(107) A Youth Seated on a Rock.
Pencil.

(108) A Naked Man with Hands Bound Behind Him.
Red and black chalk.

(109) *Ob.* Study of a Man's Head.
Red and black chalk on drab paper.

Rev. The same Head.
Red, black and white chalk.

(110) Ixion on his Wheel.
Pencil.

(113) Study for a 'Massacre of the Innocents.'
Pencil.

(116) Illustration to the Dunciad, Book iv., l. 195.
Sepia wash and pen.

(117) Cæsar and Calpurnia; Two Studies.
Pencil and pen.

(118) Two Studies; Cleopatra sailing down the Cydnus; and The King Relieving the Distressed Family.
Pencil and sepia.

(120) Child on a Rocking-Horse; Another with a Mask.
Black and red chalk.

(126) Head of a Man, looking up.
Black and red chalk.

(132) Two Studies: The Wise Virgins; The Foolish Virgins.
Pencil and sepia.

(139) 'Marguerite de Tours'; Illustration to Rogers' 'Italy.'
Black chalk and pencil.

(140) A Young Lady Seated.
Pencil.

(142) The Death of Cleopatra (?).
Pencil.

(143) Head of a Boy.
Black chalk.

(145) Two Women Weeping at a Grave.
Pencil and pen.

(148) Hercules.
Black chalk.

(149) Ajax and Hector about to Fight.
Pencil and sepia.

(150) Ulysses Bending the Bow.
Pencil and sepia.

(151) Puck Hovering over the Sleeping Lysander and Hermia.
Black-and-white chalk on greenish paper.

(154) A Lady with Two Children.
Pencil.

(158) Helen and Priam on the Walls of Troy (?).
Pen and pencil.

(166) The Hands of Moses Held Up by Aaron and Hur.
Pencil.

(167) A Family Group.
Pencil.

(170) Study of a Girl Seated.
Pencil.

(171) Sketch for Portrait of a Gentleman with his Dog.
Pen and ink.

(173) Children by a Baby's Bed. Several studies.
Pencil and pen.

(174) Head of a Child.
Water-colour stipple.

(175) Pallas Manifesting Herself to Ulysses in Ithaca (Odyssey, Book 16).
Pencil and Indian ink.

(176) A Philosopher Teaching Two Children.
Pencil on drab paper.

(177) A Married Couple with their Child between Them.
Pencil.

(197) Adam and Eve Admonished by the Angel.
Pen and pencil.

(199) Eumæus Chasing his Dogs from Ulysses.
Pencil and sepia.

(202) Two Children Playing with a Poodle.
Pen and pencil.

(203) Study for an Entombment.
Pen and pencil.

(204) Portrait of Master Betty, the Actor.
Pencil.
For Betty's biography, see note on No. 3 of drawings by S. De Wilde, Vol. II., p. 30.

(210) Lady Macbeth in the Sleep-walking Scene.
Pencil and Indian ink.

(211) Telemachus Weeping.
Pencil and sepia.

(221) Madame Vestris as Zelmira.
Black chalk touched with water colours.

(225) Cæsar's Ghost Appearing to Brutus.
Pencil.

(231) Children Skipping and Playing Games.
Pencil and pen.

(232) The Death of Patroclas.
Pencil and sepia.

(238) Portrait of Charles Carr, of Luzalan.
Pencil.

(241) Illustration to Pope's Epistle to Arbuthnot, l. 1.
Pencil and Indian ink.

(256) Two Children with a Dog.
Pencil.

(258) Joseph Telling his Dreams to his Brethren.
Pencil.

(262) Benjamin Finding the Cup in his Sack.
Pen and ink.

(264) Illustration to the Dunciad.
Pen and sepia wash.

(270) Illustration to Gay.
Pencil and Indian ink.

(273) The Dog Argus Recognising Ulysses.
Pencil and sepia.

(274) Gurth and Wamba.
Pencil.

(282) Menelaus and Helen giving Parting Gifts to Telemachus.
Pencil and sepia.

(291) Christ Teaching in the Temple.
Pen and sepia with Indian-ink wash.

(306) Study for the Portrait of a Lady; perhaps for the same portrait as No. 13, described above.
Pencil.

(307) Studies for two Illustrations to Shakespeare. The melancholy Jaques and Falstaff hiding in the buck-basket.
Pencil.

Purchased May, 1867.

SKELTON, Joseph (worked about 1820–1850). Engraver; brother of William Skelton; born about 1782; worked in London, Oxford, and in France; engraved for 'Oxonia Illustrata' and other antiquarian works.

1. S.W. View of the Church of St. Katherine Cree. Signed and dated *Drawn by Joseph Skelton, Augt* 12*th*, 1811.
Water-colours; 7½ × 8 in.

No. 73 in Portfolio XXIII. of the Crace Collection of London Views, purchased November, 1880.

SKELTON, William (b. 1763, d. 1848). Line engraver; born in London; pupil of Basire, and later of W. Sharp; employed on Boydell's Shakespeare and many of the fine illustrated publications of his day; best known by his portraits of contemporary celebrities, chiefly after Beechey; worked in London.

1. Portrait of George III, after Sir W. Beechey, R.A. Head and bust facing to front, the head in three-quarter face turned l. and looking l., wearing cocked hat and uniform.
Pencil; roy., 13¼ × 10¾ in.
Engraved by the artist, and published October 25, 1810.

Purchased December, 1885.

2. Portrait of George IV. when Prince Regent, after T. Phillips, R.A. Head and bust, facing to front, the head in three-quarter to full face, turned l. and looking l.; bare headed; wearing uniform and orders.
Pencil: roy., 13⅛ × 10¾ in.

Purchased May, 1893.

3. Portrait of the Duke of Wellington. Head and bust, facing to front, head in three-quarter face, turned l. and looking l.; bare headed; wearing uniform and orders.
Pencil; roy., 13¼ × 10¾ in.

Purchased April, 1891.

4. Portrait of John Harvey, of Thorpe; after Thos. Stewardson. Half length, seated on a chair facing to front, the r. arm thrown over the chair back; head in three-quarter face, turned l. and looking l.; curtain l., window r.
Pencil; roy., 13⅛ × 10¼ in.
Engraved by the artist.
John Harvey, b. 1755, d. 1842.

Purchased December, 1885.

SKENE, Lieut. Andrew Motz (worked about 1815). Naval lieutenant and amateur painter; worked at St. Helena during the captivity of Napoleon.

1. Portrait of Napoleon Bonaparte on board the Northumberland. Napoleon on the deck of the ship, standing with his hands in his pockets and leaning against the breech of a gun, his face in profile looking l.; he wears cocked hat, green coat with red facings, buff knee-breeches and white stockings. An English naval officer, bare headed and rather bald, stands l. with hands behind him and seems to be addressing the Emperor; another officer is partly seen standing in the gangway r.; a ship's sail close on the ship's quarter appear above the bulwarks.
   Water colours; 10 × 14¼ in.
   Placed with portraits of Napoleon. Purchased November, 1884.

2. Sketch-book, containing four water colour views of St. Helena, a number of memoranda of the coast in pen and ink outline, three pencil sketches from antique cameos, etc., ff. 22, 10 × 14¼ in.
   Purchased November, 1884.

SKIPPE, John (b. about 1742, d. about 1796). Amateur draughtsman and wood-engraver; one of a well known Herefordshire family, settled at Ledbury; after leaving Oxford travelled in Italy, making drawings from the old masters; best known for his series of woodcuts in chiaroscuro after studies by the great Italian painters; made also original designs.

1. Album containing studies from the frescoes by Mantegna in the Eremitani chapel, and by Giotto in the Arena chapel, at Padua. All in sepia wash and pen on blue paper, heightened with white.
   (1) Cartouche, with title: *Imagines XXVIII quarum præcipuas SS. Iacobum & Christophorum neci datos exhibentes juxta exemplaria in parietibus ecclesiæ Patrum Augustinorum apud Patavinos ab. Andrea de Mantegna A.D.* 1444 *depicta chartulis commisit I: S: qui et alteras delinavit* 1773.
   (2) Head of Mantegna on a cartouche, with a boy's head above.
   (3) Three Heads of Women from the background of 'The Burial of St. Christopher.'
   (4)–(6) Studies from figures in 'The Trial of St. James.'
   (7)–(9) Figures from 'The Baptism of Hermogenes.'
   (10)–(13) Studies of groups and figures from 'St. James led to Execution.'
   (14)–(17) Studies from 'The Martyrdom of St. James.'
   (18)–(23) Studies from 'The Martyrdom of St. Christopher.'
   (24) Two Groups at Windows, from the Martyrdom and from the Burial of St. Christopher.
   (25)–(29) Studies from 'The Burial of St. Christopher.'
   (30) Portrait of Giotto, in a frame decorated with wreaths and scroll work.
   (31) Study for the lower part of the composition of the 'Lamentation over Christ' by Giotto, in the chapel of the Arena at Padua.
   (32) The Trial of St. James by Mantegna; study for the whole composition.
   Purchased December, 1859.

SLATER, Joseph (worked about 1806–1833). Portrait and miniature painter; said to be son of an earlier Joseph Slater of Dublin; worked in London; limner to Grillion's club. A son, J. Slater, and a relative, I. W. Slater, also exhibited portraits during the early part of the century.

1. Portrait of the Artist's Wife. Half length seated figure of a middle-aged lady wearing a bonnet and cape; turned to front and l., the head in three quarter face turned l. and looking l.; arms folded. Inscribed *My Own, drawn at Bath*, 1814, *J. S.*
   Black chalk and water colour stipple; roy., $7\frac{5}{8} \times 5\frac{3}{4}$ in.
   Purchased July, 1878.

2. Portrait, said to be that of Maria Edgeworth. Half-length of a young lady seated by a table, on which the elbow of her l. arm rests; the figure turned nearly to the front, but the face in profile turned l. and looking l.
   Pencil, with black chalk and stump, and slight water-colour tint; roy., $9 \times 7\frac{1}{8}$ in.
   This drawing has been called the portrait of Maria Edgeworth, but the sitter appears to be much younger than Miss Edgeworth could have been at the time when it was made. Maria Edgeworth, famous for her moral tales and novels of Irish life, b. 1767, d. 1849, lived chiefly in Ireland, where her father, who collaborated with her in her early work, had an estate.
   Purchased October, 1887.

3. Portrait Group of Two Children. A young girl in three-quarter length, seated on a chair turned r. and looking r.; a younger sister stands on the further side, with one hand laid on her shoulder, and seems to ask a question about a print which the elder girl holds in her hands. Both wear coral necklaces, low cut dresses with bare arms and short curling hair. Signed and dated *J. Slater, London*, 1807, and inscribed *Miss Olwins's 4 or Gs paid* (other words cut off).
   Coloured chalks; roy., $13 \times 10\frac{1}{2}$ in.
   Purchased May, 1870.

SMART, John, the elder (b. 1741, d. 1811). Miniature painter; born near Norwich; pupil of Daniel Dodd; member and vice-president of the Incorporated Society of Artists; worked in London except for some years passed in India about 1784 to about 1796; distinguished for the delicate quality and colour of his miniatures, some of which have been engraved.

1. Two on one mount, roy., viz.:—
   (*a*) Portrait of Abd al-Khalik Sultan. Half length of a boy, facing to front, the head turned a little r., eyes looking full; wearing jewelled turban. In an oval frame, inscribed below *Abd ul Khalick Sultaun, Eldest son of Tippoo. John Smart delin. Madras*, 1794.
   Pencil; highly finished, touched with white; $6 \times 5\frac{1}{8}$ in.

   On the back of the mount is an inscription partly illegible: *Abdul Kulic, second son of the Nabob Tippoo Sultaun was delivered up as one of the Hostages . . . he was then about* 10 *years of age . . . he was the elder of the two hostages and not the Sultaun's eldest son*, etc.

   (*b*) Portrait of Mu'izz ud-Din Sultan. Half length of a boy in a turban, facing to front, the head in three-quarter face turned l. and looking l. In an oval frame, inscribed below *Mooiz ud Deen Sultaun, Youngest son of Tippoo. J. Smart delin. Madras* 1794.
   Pencil highly finished, touched with white; $6 \times 5\frac{1}{4}$.

   On the back is an inscription *Mooza Ud Deen, third son of the Nabob Tippoo Sultaun, was delivered up as an Hostage to the Marquis Cornwallis in the Camp before Seringapatam on* 14 *Feby.*, 1792. *He is described as being at that time*

about 8 *years of age, remarkably fair, with regular features, a small round face, large full eyes, and an animated appearance. This original drawing was taken by Smart soon after the Prince's arrival at Madras with his brother Abdul Karuk. In* 1779 [1799] *Hostilities recommenced, and on the* 4*th of May in that year Seringapatam was stormed by the English army, and Tippoo Sultaun slain. All his Family were made prisoners, and Mooza Ud Deen with his brother was sent to the Fort of Vellore, where they remained in Confinement until August,* 1806, *when in consequence of a Mutiny and Massacre of the English Garrison in Vellore on the* 10 *July,* 1806, *which some of the Prisoners, particularly Mooza Ud Deen, are said to have encouraged and assisted, they were all removed to Fort St. George, and from there sent by sea to Fort William in Bengal, where they now* (1811) *remain, and probably will be Prisoners for Life.*

Purchased March, 1888.

SMIRKE, Robert, R.A. (b. 1752, d. 1845). Painter; born at Wigton; came to London 1766, and studied at the Royal Academy; elected A.R.A. 1791, R.A. 1793; painted small monochrome scenes from history and literature, but best known by the book illustrations engraved from his designs; worked in London.

[1–3] Designs for Vignettes to Bowyer's Edition of Hume's 'History of England.'

1. Design for Vignette; Edward the Black Prince. A lion lying on a rock with the French lily and a palm branch under his paw; a medallion portrait of the Prince rests against the rock upon his shield and arms; behind, a Pyramid half obscured by clouds.
   Pen and sepia with Indian ink and sepia wash; roy., $11\frac{3}{4} \times 9$ in.
   Engraved by T. Landseer. The portrait, vaguely featured in the drawing, was re-drawn for the engraving by R. Rhodes.
   Purchased July, 1878.

2. Design for Vignette; Marlborough's Victories. Fame affixing to a pillar a medallion of Marlborough; a censer burns on the top of the pillar, and on the pedestal is a relief of captives kneeling to a conqueror.
   Indian-ink wash and pencil; roy., $12 \times 9\frac{1}{4}$ in.
   Engraved by Rhodes.

3. Design for Vignette; Poets of the Age of Anne. A girl seated on the ground at the foot of a rough stone monument, on which blank medallions are chiselled; she holds a stick carved with a fool's head and smiles at it, while a satyr leaning over the top of the monument peers at her from above
   Pen and sepia with Indian-ink wash; roy., $11\frac{1}{2} \times 9$ in.
   Engraved by Parker, Medland and Newton. In the print the blank medallions are filled by portraits of Pattison, Congreve, Gay, Pope, Swift and Thomson.

4. Two on one mount, roy., viz.:—
   (*a*) The Death of Henry IV. Interior of Westminster Abbey; the king, fallen back against a pillar, r., is supported by the abbot, while two other monks stand near, and a third throws up his hands to calm the excited congregation.
   Indian ink; $5\frac{7}{8} \times 4\frac{1}{2}$ in.
   Engraved by Milton, 1811.

   (*b*) William I. Wounded by his son Robert. Robert riding up lifts his hands in astonishment at recognising his father who falls wounded from his horse at the r.; in the foreground the walls of Gerberoi and a besieging army.
   Indian ink; $5\frac{3}{4} \times 4\frac{1}{4}$.
   Nos. 2–4 were purchased February, 1861.

5. Two on one mount, roy., viz.:—

   (*a*) Illustration to L'Allegro. A youth walking under a tree; in the background a field with ploughman and milkmaid. In an oval.
   Indian-ink wash and pen; $5\frac{3}{4} \times 4\frac{1}{4}$ in.

   (*b*) Illustration to L'Allegro. A young man and girl dancing to the piping of a boy seated in the branches of a tree, under which villagers are seated; another dance in the l. background. In an oval.
   Indian-ink wash and pen; $6 \times 4\frac{1}{4}$ in.

6. Two on one mount, roy., viz.:—

   (*a*) Design for Book Plate or Dedication Plate. The coat of arms of the Duke of Newcastle.
   Pencil and Indian ink; $3\frac{5}{8} \times 5$ in.

   (*b*) Design for Book Plate or Dedication Plate. The coat of arms of Dundas of Arniston.
   Pen-and-ink with sepia wash; $6\frac{3}{4} \times 5\frac{1}{4}$ in.

   Purchased December, 1853.

7. Design for a Memorial Urn to Nelson. An urn, with a figure of victory on the lid, a Nereid and Triton as handles. Mars and Neptune are seated on the pedestal on which it stands, and which is decorated with a relief of the Nile-god pointing to Nelson's victory. On the urn is a rough inscription: *In Memory of Horatio Lord Viscount Nelson.*
   Pen-and-ink with sepia wash; atl., $23\frac{1}{2} \times 13\frac{1}{2}$ in.

8. Design for a Candelabrum. A female figure in classical dress, holding a cornucopia from which spring the three branches of a candlestick; on the pedestal a relief with a Fury bound to a lictor's fasces.
   Pen and sepia with sepia wash; ant., $32\frac{3}{8} \times 13\frac{3}{8}$ in.

   Nos. 7 and 8 were purchased July, 1878.

   See also under Emes, J., No. 4.

SMITH, (worked about 1850). Draughtsman and lithographer; son of a London picture dealer; lithographed studies of animals and birds.

1. Falcon. A falcon perched on a bough.
   Black and red chalk on light brown paper, heightened with white; roy., $12\frac{5}{8} \times 9\frac{7}{8}$ in.
   Lithographed by the artist.

   On the mount is: *This is the original drawing which the artist lithographed the same size. He was the son of Smith the picture dealer in Bond Street; he also litho^ed several other subjects of animals very finely. I had it of his brother. Smith the father wrote several works on art.*

   Presented by John Deffett Francis, Esqr., December, 1874.

SMITH, Benjamin (worked about 1740). Draughtsman; biography unknown.

1. Portrait of Owen Farrel. A thick-set dwarf with stubby beard, standing by a river bank with stick in one hand and hat in the other. Inscribed *Owen Farrel, the celebrated Irish dwarf of a surprising strength.*
   Red chalk; $9\frac{1}{2} \times 6\frac{1}{4}$ in.

   Etched in reverse by H. Burgh. A small engraving (not in reverse) was made for Caulfield's 'Remarkable Persons,' Vol. III., p. 230.

   Owen Farrel, a native of Cavan, Ireland, exhibited himself as a show, and afterwards begged about the streets of London. He was three feet nine inches high, and could carry two men astride on each arm; died about 1742.

   Placed with Portraits; purchased March, 1857.

SMITH, Charles John (b. 1803, d. 1838). Engraver and draughtsman; born at Chelsea; pupil of Charles Pye; engraved illustrations to antiquarian and biographical books; elected F.S.A., 1837.

1. Banking House of Messrs. Willis, Percival and Co., 76, Lombard Street, as it was in 1816.
   Water colours; roy., 13⅞ × 9½ in.
   Purchased July, 1873.

SMITH, Frederick (b. 1805, d. 1879). Painter; worked in London; exhibited at the Royal Academy, 1873–76.

1. Near Blackwater, Surrey. The lodge of a park, standing among trees with a hedge in front; seen from just inside a field, divided from the hedge by a lane; at the gate of the field a man talking to a woman and child.
   Pencil, touched with Indian ink and white; imp., 18⅝ × 12 in.
   Purchased June, 1879.

SMITH or SMYTHE, Frederick Coke (b. 1820). Water-colour painter; worked in various parts of Europe and Canada; made sketches in Turkey, 1835–6, published in lithography by F. C. Lewis; exhibited in London, 1842–1867.

1. The Church of the Redentore, Venice. A side view of the church from the quay of the Giudecca, partly hidden by a cluster of houses, r.; in the foreground r., are a group of girls at a fruit stall, a lounging sailor, and two friars; on the steps of a little bridge leading to the church are a man and woman meeting; a gondola pushing out from beyond the bridge.
   Water colours and body colours on buff-tinted paper; roy., 10⅞ × 14⅝ in.
   Purchased May, 1885.

SMITH, John (b. about 1652, d. 1742). Mezzotint engraver; born at Daventry; pupil of Isaac Beckett and Jan Van der Vaart; the most brilliant and productive worker in mezzotint of his time, and the favourite engraver of Kneller; in his latter years he was also a publisher and issued retouched plates by other hands; worked in London.

1. Portrait of Gilbert Burnet, Bishop of Salisbury; after John Riley. Head and bust, in three-quarter to full face, eyes looking full; wearing the robes of the Order of the Garter.
   Indian ink; 11⅝ × 10 in.
   Engraved in mezzotint by the artist. Placed with portraits.
   Gilbert Burnet, b. 1643, d. 1715, bishop of Salisbury; took an active part in the Revolution of 1688, as the confidential friend and supporter of William III., from whom he received his bishopric; inaugurator of Queen Anne's Bounty, and author of the 'History of his own Time.'
   Bequeathed by Sir Hans Sloane, Bart., 1753.

SMITH, John called 'Warwick Smith' (b. 1749, d. 1831). Water-colour painter; born in Cumberland; worked as a topographical draughtsman; accompanied the Earl of Warwick to Italy about 1778 (hence called 'Warwick' and 'Italian' Smith) afterwards worked in London, but exhibited chiefly Italian views; member and president (1814, 1817, and 1818) of the Old Water-Colour Society.

1. The Source of the Rhone. View looking up a valley to Mount Furca and the Rhone Glacier, from a cavern in which the stream pours out; at the l. a mounted traveller and pack-horse descending a path. Signed and dated *J. Smith*, 1786.
   Water colours; roy., 6¾ × 10 in.

2. Glacier des Bossons, Chamouni. Near view of the glacier, with snowy peaks beyond, and green slopes, fringed with pines, in the foreground; a traveller and guide at the l. Signed and dated *J. Smith*, 1786.
Water colours; roy., $6\frac{7}{8} \times 10$.

3. Bridge of Augustus, Narni. View of the broken piers of the bridge, from the Tiber bank, with wooded hills behind.
Water colours; roy., $6\frac{3}{4} \times 9\frac{5}{8}$ in.

4. Cascade of Terni. View of the Falls from below, the foreground filled with the plunging stream. Signed and dated *J. Smith*, 1789.
Water colours; roy., $7 \times 9\frac{7}{8}$ in.

5. Near Salerno. View over a thickly wooded valley, crossed by an aqueduct, to a rugged range beyond, bathed in warm light from the r.; in the foreground a group of figures near a tree. Signed and dated *J. Smith*, 1786.
Water colours; roy., $6\frac{3}{4} \times 10\frac{1}{8}$ in.

6. In the Gulf of Salerno. A stormy sea dashing a boat to pieces on the rocks which jut out from the shore, r.; beyond is the gulf enclosed by a rugged headland, and dominated r. by a towering crag; a burst of light appears through the clouds from which rain drives down on the coast. Signed and dated *J. Smith*, 1786.
Water colours; roy., $6\frac{3}{4} \times 9\frac{3}{4}$ in.

7. Vesuvius from San Gregorio. View of the two peaks rising beyond a belt of trees, among which is a large square house and other buildings; horses and cattle at a trough near the foreground.
Water colours; roy., $6\frac{5}{8} \times 9\frac{1}{2}$ in.

8. Bay of Pozzuoli. View from a hill-side looking down on the town on the shore of the calm bay, with Ischia rising in the distance beyond the narrow headlands.
Water colours; roy., $6\frac{5}{8} \times 9\frac{5}{8}$ in.

9. Crater of Vesuvius. A near view of the crater, with a group of three men looking over the brink of it l., and another, r. Inscribed on the back *Crater of Mount Vesuvius, in* 1778.
Water colours; roy., $6\frac{1}{2} \times 9\frac{5}{8}$ in.
If this drawing was made from nature, as presumably it was, the date on the back puts the artist's first visit to Italy some years earlier than the date hitherto cited in works of reference, 1783 or 1786.

10. Bridge of Augustus, Rimini, 1795. A near view of the bridge, seen in perspective; two groups of women washing clothes on a foreshore in the foreground and two figures in a punt on the river.
Water colours; roy., $6\frac{3}{4} \times 9\frac{3}{4}$ in.

Nos. 1–10 were presented by Sir W. C. Trevelyan, Bart., November, 1871.

11. Naples, from Capo di Monte. View looking over part of the town to the castle of St. Elmo on its wooded hill, and a glimpse of the sea, l.
Water colours; roy., $6\frac{1}{2} \times 9\frac{5}{8}$ in.

12. Vietri. View of the town on its cliff, with beach in front and the sea r.; in the l. foreground, part of a cliff with buildings abutting; a stormy sky.
Water colours; roy., $6\frac{1}{2} \times 9\frac{3}{4}$ in.

13. Sermoneta. A traveller on horseback with a guide and a dog on a road leading through a gate at a little distance towards a town on a high wooded hill farther off; a tower on a crag at the r. of the gateway.
Water colours; roy., $6\frac{1}{2} \times 9\frac{1}{2}$ in.

14. Siena. View of the town from outside one of the gates to which a road leads from the foreground, where a man, woman, and child sit by the wayside; at the r. the Duomo rises above the roofs.
Water colours; roy., $6\frac{3}{4} \times 9\frac{3}{4}$ in.

15. Perugia. View of the town cresting the hills, seen across a wooded valley into which a road descends from the foreground, with two women going down it.
Water colours; roy., 6¾ × 9¾ in.

16. Arco Felice, Cuma. The tall, narrow arch, with a cart passing under it on the road which leads from the foreground.
Water colours; roy., 6½ × 9¾ in.

Nos. 11–16 were presented by Sir Walter C. Trevelyan, Bart., July, 1879.

SMITH, John Raphael (b. 1752, d. 1812). Painter and mezzotint engraver; son of Thomas Smith of Derby; born at Derby; worked in London as an engraver, becoming one of the greatest masters of mezzotint, especially famous for his prints after Reynolds; painted and drew original portraits and miniatures, especially in later life; also prominent as a publisher of engravings; the intimate associate of Morland and Rowlandson.

1. Portraits of Mrs. Smith and Mrs. Prothero. Half length in an oval; the two are seated side by side on a sofa, the lady at the l. in a hat and cape, smiling a little, with eyes turned full; the one at the r. wears indoor dress with ribboned cap, and looks at her companion, clasping her hand.
Coloured crayons and wash, on gray paper; roy., 5 × 4¼ in.

Engraved in mezzotint by the artist and published March 7th, 1778, with the title 'Les Deux Ami, or The two Friends.' This 'Mrs. Smith' is said to be the wife of the artist and Mrs. Prothero his sister.

Purchased July, 1876.

2. Portrait of Mrs. Robinson ('Perdita'). Half length, turned slightly to the l., the face turned full and looking full; wearing wide hat tied with ribbon under the chin, hands on lap. Inscribed '*Mrs Robinson—P. of Wales.*'
Black and red chalk; roy., 10½ × 8⅞ in.

For the life of Mary Robinson, famous in the part of 'Perdita,' and mistress to the Prince of Wales, see note on the drawing by Reynolds, No. 2 (Vol. III., p. 196).

Purchased March, 1868.

3. Portrait of Thomas Rowlandson. Head and bust turned l., the face nearly in profile, looking l.
Black chalk and pencil with slight Indian-ink wash; roy., 11 × 8¼ in.
For Rowlandson's biography, see in this catalogue under his name.

Purchased October, 1890.

4. Portrait of a Lady. Half length of a young lady, seated, turned to front, in full face, with pensive expression; wearing hat with ribbons.
Red and black chalk; roy., 7⅛ × 5¾ in.

Purchased June, 1886.

5. A Lady Coming from the Circulating Library. A lady in a large bonnet leaving a bookseller's shop, the door of which is partly open; she passes to the r. with a book held between her hands; behind her at the r. is a shop-window with books displayed, and a grating below.
Black and red chalk and wash on gray prepared paper; roy., 13⅛ × 10 in.
Engraved in mezzotint and published by J. Birchall and J. R. Smith, without name of engraver, April 1781. Mrs. Frankau, 'John Raphael Smith,' 1902, states that the print was engraved by the artist after Singleton (then 15 years old), but gives no reason for the statement.

Purchased July, 1898.

SMITH, John Thomas (b. 1766, d. 1833). Draughtsman and antiquary; born in London; son of a sculptor; pupil of Nollekens, and later of J. K. Sherwin, the engraver; worked at Edmonton and in London as a topographical and portrait draughtsman and engraver; published works on the antiquities of London and of Westminster, illustrated by himself, but best known as the author of 'Nollekens and his Times'; keeper of the prints and drawings in the British Museum from 1816 till death.

1. Portrait of J. M. W. Turner, R.A. Half length, seated or standing at a table, in profile facing to r. and looking at a drawing or print in his hand.
   Water colours (nearly monochrome) over pencil; roy., $8\frac{3}{4} \times 7\frac{1}{4}$ in.

   Lithographed by L. Haghe, with the inscription 'Drawn by me in the Print Room of the British Museum, J. T. Smith.' A repetition of the drawing belongs to the Rev. B. Gibbons. See under Turner in this Catalogue for his biography.

2. Portrait of John Flaxman, R.A. Short half length seated in profile, facing r. and looking r.
   Water colours; roy., $9\frac{1}{8} \times 7\frac{1}{2}$ in.
   See under Flaxman in this Catalogue.

   Nos. 1 and 2 were purchased May, 1885, at the Cheney Sale.

3. Portrait of Samuel Drummond, A.R.A. Head and shoulders in a bowing attitude, turned r., the face nearly in profile, looking r. and smiling; wearing spectacles. Signed with monogram, and dated *Feb. 14th*, 1825.
   Pencil; roy., $6\frac{3}{4} \times 5\frac{1}{4}$ in.
   See under Drummond in this Catalogue.

   Purchased May, 1894.

4. Near Highgate. Side view of a brick house and garden with a road passing in front of it, l., and another road turning r. from the foreground along the garden wall.
   Water colours; roy., $7\frac{1}{4} \times 10$ in.

   Purchased July, 1878.

5. Landscape. A row of trees in a park; a woman with baskets walking along it.
   Pen and sepia; 6×9 in.

   Inserted in Vol. III. (No. 114), of the interleaved and illustrated Royal Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

[6–19] Drawings inserted in the interleaved and illustrated copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

6. Interior of the Lollards' Tower, Lambeth Palace. Signed *J. T. Smith.*
   Water colours; $8\frac{7}{8} \times 12$ in.
   No. 150 in Vol. I.

7. Coade's Artificial Stone Manufactory. Signed *J. T. Smith.*
   Water colours with pen outlines; $8\frac{7}{8} \times 12$ in.
   No. 232 in Vol. I.

8. Timber Yard, where some of the Arundelian Marbles were Discovered. Signed *J. T. Smith.*
   Water colours with pen outlines; $11\frac{1}{2} \times 8\frac{3}{4}$ in.
   No. 256 in Vol. I.

9. Door of West Entrance, St. Saviour's, Southwark. Signed *J. T. Smith.*
   Water colours with pen outlines; $8\frac{1}{2} \times 7$ in.
   No. 335 in Vol. I.

10. The Horseferry, Millbank, with a view of Lambeth. Signed *J. T. Smith delin.*
Water colours with pen outlines; 11⅞ × 8¾ in.
No. 116 in Vol. II.

11. Plan of Westminster.
Indian-ink wash and pen; 20 × 23½ in.
No. 162 in Vol. V.

12. Durham House, Strand.
Indian-ink wash and pen; 11⅝ × 8 in.
No. 258 in Vol. V.

13. Old St. Giles-in-the-Fields Church. Signed *J. T. Smith delt.*
Indian-ink wash and pen; 6½ × 10¾ in.
No. 32 in Vol. VII.

14. Entrance Gate to St. Giles-in-the-Fields. Signed *J. T. Smith.*
Water-colours; 8 × 7¼ in.
No. 38 in Vol. VII.

15. Monument to Elizabeth Bullock in St. John's Priory.
Pen and Indian ink; 5½ × 4¼ in.
No. 252 in Vol. VII.

16. Whittington's House, Grub Street.
Indian-ink wash and pen; 8⅛ × 6½ in.
No. 223 in Vol. VIII.

17. Ancient Buildings, Little Tower Street.
Indian-ink wash and pen; 8 × 7 in.
No. 22 in Vol. IX.

18. Crypt in St. Michael's Church, Aldgate.
Indian-ink wash and pen; 4¼ × 6½ in.
No. 42 in Vol. IX.

19. Remains of the Monastery of St. Clare in the Minories.
Indian-ink wash and pen; 9 × 12 in.
No. 57 in Vol. IX.

[20–21] Drawings in the Crace Collection of London Views, purchased November, 1880.

20. View of the Horse Knacker's, Tothill Fields. Signed and dated *Smith*, 1805.
Indian ink; 5 × 7⅛ in.
No. 9 in Portfolio XIV.

21. Mr. Fellow's House, Dean's Yard, Westminster.
Indian ink; 6¼ × 7½ in.
No. 71 in Portfolio XIV.

SMITH, Joseph Clarendon (b. 1778, d. 1810). Water-colour painter; went to sea, then worked as an engraver, afterwards as a topographical landscape draughtsman; exhibited views at the Royal Academy, 1806–7; worked in London.

1. Lambeth Palace from the Thames. Signed *J. C. Smith.*
Pencil and monochrome wash; 4 × 5 in.
No. 111 in Portfolio XXXV. of the Crace Collection of London Views, purchased November, 1880.

SMITH, Stephen Catterson, P.R.H.A. (b. 1805, d. 1872). Portrait painter; born in England; studied in the Royal Academy schools; worked in Ireland from about 1850; President of the Royal Hibernian Academy; best known by his portraits; painted also some subject pictures; exhibited in London, 1828–1858.

1. Portrait of Aylmer Bourke Lambert. Whole length portrait of an old man seated in an arm-chair, turned to front and l. the head in three-quarter face turned l., eyes looking full, one hand turning the leaf of a large book propped up on a table, the other in breeches pocket; a small terrier under the chair. Signed and dated 18 *S. Catterson Smith* 30.
   Black and red chalk, slightly touched with water colours on vellum; roy., $10\frac{1}{4} \times 8$ in.
   Aylmer Bourke Lambert, b. 1761, d. 1842, one of the most distinguished botanists of his day, was vice-president of the Linnean Society from 1796 till his death.

2. Portrait of Francis Douce, F.S.A. Half length, seated in an arm-chair, head in full face, turned slightly l., one hand to cheek, the other on the arm of the chair.
   Black chalk on drab paper; roy., $7\frac{5}{8} \times 6\frac{3}{8}$ in.
   Francis Douce, b. 1757, d. 1834, noted as an antiquary and collector, was for some time keeper of Manuscripts in the British Museum; wrote various papers on antiquarian subjects; bequeathed his books, prints, manuscripts, and coins to the Bodleian Library.
   Both purchased October, 1886.

SMITH, William Collingwood (b. 1815, d. 1887). Water-colour painter; born at Greenwich; painted a few pictures in oil, afterwards exclusively in water colours; exhibited landscapes, chiefly with the Old Water Colour Society, of which he was member and treasurer, 1836–1887; worked in Great Britain, Switzerland, Italy, and other parts of the Continent.

1. Portrait of the Artist. Head of a young man in full face, looking full; smooth face, spectacles, dark necktie. Signed and dated *W. C. S.*, 1837.
   Pencil on gray paper, heightened with white; $6\frac{1}{4} \times 5\frac{5}{8}$ in.
   Inserted in Vol. XI. (No. 40) of the interleaved and illustrated Royal Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

SMITH, Lorraine (worked about 1788). Amateur draughtsman and etcher; biography unknown.

1. George III. and his Family at Cheltenham, 1788. The King and Queen standing together with a group of three ladies and one gentleman behind them, towards the l. of a broad avenue leading to the Pump Room; towards the r. a boy and girl and a family group with a dog; inside the enclosure are three figures drinking the waters.
   Indian ink over an etched outline; roy., $11\frac{1}{2} \times 7$ in.
   Purchased October, 1870.

SOANE, Sir John, R.A. (b. 1752, d. 1837). Architect; born near Reading; employed by H. Holland; studied at the Royal Academy; appointed 1788 architect to the Bank of England, the exterior of which he rebuilt; elected A.R.A. 1795, R.A. 1802, professor of architecture 1806; knighted 1831; left his house and collections, now the Soane Museum, to the nation.

1. Entrance to the Back Offices of the New Houses in Bank Buildings.
   No. 32 in Portfolio XXII. of the Crace Collection of London Views, purchased November, 1880.

SOLOMON, Abraham (b. 1823, d. 1862). Painter; born in London; studied at the Royal Academy, and exhibited there and elsewhere, 1840–1862; painted domestic scenes and illustrations to literature; worked in London.

1. Study for a Picture: Academy for Instruction in the use of the Fan. A room with a row of ladies seated against the wall at the back and at the l. all holding fans, in the use of which a dancing master standing r. is instructing them; beyond a screen, r., is a door into another room, in which other figures are seen. (An illustration to Addison's essay in *The Spectator*; Exercise of the Fan.)
   Pen-and-ink over red chalk; roy., 7½ × 11 in.

2. Study for a Figure in the same Picture. Nude study of the man with the fan.
   Black chalk on drab paper, touched with white; roy., 14⅜ × 10¼ in.
   Nos. 1 and 2 were presented by T. Ballard, Esq., August, 1893.

3. Study for the same Figure. Finished costume study for the same figure.
   Pencil; roy., 5¼ × 4½ in.
   Presented by J. Fillinham, Esq., September, 1856.

SOLOMON, Simeon (b. 1842, d. 1905). Painter; worked in London; in early years an associate of Rossetti and Burne-Jones; produced paintings and designs of remarkable imagination, but his promise was never fulfilled.

1. Design for a Tailpiece. Two Loves in a field of flowers flying to embrace each other.
   Pen-and-ink; 3⅛ × 4⅛ in.
   Reproduced in 'The Hobby Horse.'
   Presented by H. P. Horne, Esq., October, 1896.

SPEARE, R. (worked about 1799–1812). Water-colour painter; worked in London; exhibited at the Royal Academy 1799–1812; painted in a style following that of Girtin.

1. Landscape with a Church. A view probably in the suburbs of London; a man wheeling a barrow on open ground with a thatched shed l. and a tree r.; beyond, a large wooden building in process of demolition, with timber stacked against it; further off, r., among trees, a church of the Georgian style; three figures near the building moving towards the church. Signed *R. Speare.*
   Water colours; roy., 11¾ × 15¼ in.

2. A Water-mill. A mill with overshot wheel, from which the water foams down over stones into the foreground; at the l. rocks with trees above and behind; three cows close to the mill in a field, r. Signed *R. Speare.*
   Water colours; roy., 12⅜ × 15½ in.
   Both purchased June, 1895.

SPENCER, Gervase (d. 1763). Miniature painter and etcher; originally a domestic servant; one of the fashionable miniature painters of the day; painted on ivory and later in enamel; worked in London.

1. Portrait of the Artist. Half length seated at a table, painting at a small easel by the light of a window r., the lower part of which is curtained; directed to r., the head in three quarter face turned r., eyes looking full.
   Indian ink; roy., 5 × 4¼ in.

A small etched portrait nearly corresponding with this, though in reverse, and of the head and shoulders with the easel only, was published as '*George Spencer, Miniature Painter. S. J. Reynolds Pinxt. Se Ipse Sculp.*' This etching was presumably published, and the inscription added to it, after the artist's death or the name would have been correctly given; earlier states exist without any lettering; and it is possible that Reynolds' name was also an error. Spencer possessed a portrait of himself painted by Reynolds soon after his return from Italy; at the sale of his effects in 1797 it passed into the hands of Edridge, but has since disappeared. If the etching was made from this picture, it seems possible that the present drawing was also copied from it. On the other hand the drawing has all the appearance of being a portrait by the artist himself, done from life.

Purchased at the Bull Sale, June, 1881.

SPIERS, Richard Phené (b. 1838). Architect and draughtsman; living artist.

1. Ruins, Alexandra Palace. Part of the Palace after the fire; the foreground filled with remains of iron girders and pillars, the ruined walls beyond. Signed and dated *R. Phené Spiers, June /*73.
   Water colours; roy., 10¼ × 14 in.

   Presented by the artist, September, 1902.

2. Waltham Abbey in 1858. S.E. view of the Abbey church from the churchyard. Signed and dated *R. Phené Spiers*, 1858.
   Water colours; roy., 9⅛ × 12⅞ in.

3. Lanterne de Diogène, St. Cloud. A tower on a terrace with a gallery at the top on which a lady is standing; at the foot of the tower is a striped awning over the entrance; trees l.; a few figures on the grass and on the terrace, below which r. are woods and roofs. Signed and dated *R. Phené Spiers*, 1858. (The tower was blown up in 1870.)
   Water colours; roy., 13¼ × 9½ in.

   Nos. 2 and 3 were presented by the artist, August, 1903.

STANFIELD, Clarkson, R.A. (b. 1793, d. 1867). Marine and landscape painter; born at Sunderland; went to sea in the merchant service and in the navy, then worked in Edinburgh and London as a scene painter; from 1834 painted easel pictures, and became celebrated for his sea-pieces; exhibited at the Royal Academy from 1820 till death; elected A.R.A. 1832, R.A. 1835; worked in Italy, France, Holland, and in England.

1. Portrait of W. Gordon, Marine Painter. Half-length seated, turned r., the face in profile turned r. and looking r., r. arm resting on a table, and hands clasped. Inscribed *By C. Stanfield, R.A.*
   Black chalk on stone-gray paper; roy., 9¾ × 8 in.

   Purchased October, 1886.

2. Amalfi. View of the town from the sea, with lofty hills rising steeply above the terraces and buildings. Inscribed *Amalfi.*
   Pencil on greenish-gray paper, heightened with white; roy., 9½ × 13½ in.

3. Amalfi; an upright view. View from the sea of a tower and ruined bastion on the summit of a rock rising from the water; behind the tower are other buildings, and at the r. another tower crowning a higher spur of the hills. Inscribed *Amalfi.*
   Pencil with slight water-colour wash on greenish paper heightened with white; roy., 13½ × 9½ in.

4. Italian Landscape. A stormy day with heavy clouds over a river valley bounded by hills r., and with a range of mountains in the distance; at the l. the roofs of a cluster of houses and a campanile half-hidden by rising ground.
   Oil colours on brown paper; roy., 4⅛ × 6⅛ in.
   Nos. 1–4 were presented by Field Stanfield, Esq., June, 1891.

5. The Dogana and Church of the Salute, Venice. The Dogana, backed by the white domes of the Salute; a crowd of craft at the entrance of the Grand Canal r.; rough water in the foreground, and a stormy sky, with showers clearing over the Giudecca l.
   Water colours; roy., 8¾ × 12½ in.

6. A Frigate in a Storm. A frigate sailing towards the r. plunging into a rough sea, over which at the l. a black squall descends.
   Water colours, touched with body colours; roy., 11 × 17 in.

7. A Windmill near Fécamp, Normandy. View looking along the coast, with sea l., and cliffs r.; the mill is near the foreground among sand dunes; a woman and boy move away along a road l. leading to the beach; a windlass by the roadside and pool r.; near the mill a man on a horse.
   Water colours; roy., 7⅝ × 10⅛ in.
   Nos. 5–7 were bequeathed by Henry Vaughan, Esq., August, 1900.

8. Sketch for a Scene-Painting. A terrace overlooking the Lake of Geneva. Inscribed by David Roberts, R.A., *A sketch by Clarkson Stanfield for a scene painted at the Edinburgh Theatre in* 1821. *Lake of Geneva.*
   Pen-and-ink, slight sketch; 5 × 9¾ in.
   On the back is a similar sketch for scenery.
   Inserted in Vol. VIII. (No. 78) of the interleaved and illustrated Royal Academy Catalogues presented by J. H. Anderdon, Esq., November, 1867.

STANFIELD, George Clarkson (b. 1828, d. 1878). Painter; son and pupil of the preceding; exhibited landscapes in his father's style 1844–1876; worked in London, in various parts of England and the Continent.

1. Broadstairs. View of an embankment, with wooden breakwaters sloping down from it to the beach in the foreground; behind the embankment wall rise the masts of a schooner in the harbour beyond; at the l. a flagstaff, and beyond a glimpse of the cliffs and sea.
   Water colours on gray paper touched with white; roy., 9⅜ × 13¾ in.

2. River Scene. A river bank, with a palisade (perhaps the remains of a draining mill) and a pump; two elms l., and water in the foreground.
   Water colours and body colours; roy., 9½ × 13¾ in.
   Both purchased June, 1889.

STARK, James (b. 1794, d. 1859). Landscape painter; born at Norwich; pupil of John Crome; worked in Norwich, then in London, with an interval of residence (in ill-health) at Norwich and later (about 1839–49) at Windsor; exhibited a great number of landscapes, following Crome in a smaller style, at the British Institution, Royal Academy, and Norwich Society; well known by the 'Rivers of Norfolk,' engraved after his paintings.

1. A Pool on a Common. A pool in the l. foreground with sandy banks; beyond, trees and thicket l., at the r. a stump and fallen trunk among bushes, and a single pollard willow.
   Water colours; roy., 8⅛ × 10⅛ in.

2. Lane Scene. A lane, bordered by hedge-row elms, winding away to the r.; in the foreground it is crossed by a stream, over which is a footbridge, r.
Water colours; roy., 8¼ × 5½ in.
Both purchased June, 1871.

STEEVENS, George (b. 1736, d. 1800). Commentator on Shakespeare and amateur draughtsman; worked in London, chiefly on the text of Shakespeare; famous for learning and acrimonious controversy.

1. Portrait of Sir David Lindsay of the Mount. Head and bust, in three-quarter face turned r. and looking r., wearing cap and chain round neck. Copied from a rudely executed print.
Pen-and-ink; 2¾ × 2¼ in.
On the back of the mount is a note by Cracherode, the collector, 'Copied by Mr. Steevens from a portrait engraved in wood, and given to me Jany., 1781. . . . The wooden cut from which the drawing was made is in the title page of S^r D. L'^s works, printed by Andrew Hart, Edinburgh, 1634.'
Sir David Lindsay, Lyon King of arms, satirist and poet of the Scottish reformation, b. 1490, d. 1555.
Placed with portraits. Bequeathed by the Rev. C. M. Cracherode, 1799.

STEPHANOFF, Francis Philip (b. about 1790, d. 1860). Painter; born in London, of Russian family; became popular as a painter of historical and domestic subjects, in oils and water colours; drew the costume portraits for Nayler's 'Coronation of George IV.'; exhibited at the Royal Academy and elsewhere 1807–1845; worked in London, but ceased to paint many years before his death.

1. The Lovers. Two young lovers just landed from a boat and standing embraced on the bank of a lake or stream, the shore of which is seen at the r. fringed by tall trees.
Sepia; roy., 10¼ × 6½ in.
Purchased July, 1874.

STEPHANOFF, James (b. about 1788, d. 1874). Water-colour painter; elder brother of the preceding; born in London; painted very numerous historical scenes and illustrations to literature, especially groups with many figures; Associate of the Old Water Colour Society, 1819; exhibited, chiefly with that society, 1810–1859; worked in London.

1. A Fête Champêtre. A company of ladies and gentlemen in costume of the sixteenth century, sitting on grass or standing under a crimson curtain hung on trees unseen; the central group consists of a young lady talking to a youth who plays the guitar sitting at her feet and looks up to her; another musician with a violin sits by the lady l., another stands behind r., reading the score held by a singing girl; the last figure, r., is a courtier leaning on his sword and standing by a table laden with fruit and wine; at the l. in the foreground a lady sits with her back turned talking to a man beside her; beyond, a group talking and drinking under a festoon of vine; a young girl, two lovers, and a man in profile are gathered behind the central group. Signed and dated *J. Stephanoff*, 1812.
Water colours, highly finished; roy., 6⅜ × 8⅞ in.
Purchased June, 1879.

STEVENS, Alfred (b. 1818, d. 1875). Sculptor, architectural and decorative designer, and painter; born at Blandford, Dorset; studied in Italy, 1833–1842, drawing from monuments, paintings, and sculpture, especially those of the primitive masters; served in Rome for a time in the studio of Thorwaldsen; worked and taught in the School of Design in London, 1842–1850; employed at Sheffield, 1850–52, where he exercised great influence on the metal industries; afterwards worked in London, designing in all materials and for many purposes, and painting, but chiefly occupied (from 1856) with the Wellington monument in St. Paul's, not finished at his death; the greatest of English sculptors.

1. Five on one mount, roy., viz.:—

   (*a*) The Inspiration of the Four Evangelists; Design for a Lunette. In the centre a seraph appearing out of clouds, his body fore-shortened in horizontal flight, points with either hand to the height above and the depth beneath; one Evangelist (John) kneels l., and turns his face back to the vision; the other three are in adoring posture at the r., one looks down as to the earth beneath, the other two intent upon the angel's face.
   Sepia and Chinese white; 3¾ × 18 in.

   (*b*) The Emblem of St. Luke; Design for Small Lunette. The head and forepart of an ox, with a book lying across its forefeet.
   Sepia and Chinese white; 1⅛ × 2 in.

   (*c*) The Emblem of St. Matthew; Design for Small Lunette. A winged male figure fore-shortened from below, with hand turning the leaves of a book.
   Sepia and Chinese white; 1⅛ × 2 in.

   (*d*) The Emblem of St. John; Design for Small Lunette. An eagle standing on an open book.
   Sepia and Chinese white; 1⅛ × 2 in.

   (*e*) The Emblem of St. Mark. A winged lion couchant.
   Sepia and Chinese white; 1⅛ × 2 in.

2. *Ob.* Studies for 'The Inspiration of the Evangelists.' A sheet of rough studies for the subject described above (No. 1); two studies for the angel flying to the r.; and four slight sketches of the figures of the Evangelists.
   Pencil; roy., 10⅛ × 12¾ in.

   Rev. Study for the Same Subject. Rough sketch for the l. half of the design; the angel flying r., and an Evangelist kneeling l. and looking round to the angel with hand to brow.
   Pencil.

3. *Ob.* The Sister Arts; Study for a Medal. Three figures, representing Painting, Architecture, and Sculpture, sitting together; beneath, at the r., Mercury reclining, at the l. Vulcan. The design is unfinished, and the forms imperfectly indicated.
   Pencil, partly enforced by pen; roy., circle, 10⅛ diam.

   Study for the medal 'Local Prize for Students in Arts,' reproduced in Stanus' Memoir, Plate XXXI. The final design contains only the three principal figures, and these considerably modified.

   Rev. Study for Spandrel Decoration; Isaiah. Study for the composition described below, No. 5 (b); also rough studies for metal work.
   Pencil.

4. *Ob.* Sheet of Studies. A sheet covered with many slight studies; most of them for the medallion of the Sister Arts, described above (No. 3). In the upper part is a study for the figure of Christ rising from the tomb.
   Pencil; roy., 10⅛ × 14⅛ in.

Rev. Sheet of Studies. A number of slight studies for the medallion of the Sister Arts, and for a candlestick.
Pencil.

5. Two on one mount, roy., viz.:—

(*a*) *Ob.* Study for Decoration of a Spandrel in the Dome of St. Paul's; 'Jeremiah.' The prophet sits with head reverted as if looking down on the world; an angel figure on either side is roughly indicated.
Pencil, partly enforced with pen; $6\frac{1}{2} \times 8\frac{1}{2}$ in.

Rev. Slight Sketch, intended apparently to indicate the appearance of a monument under one of the arches of the nave of St. Paul's.
Pencil.

(*b*) *Ob.* Study for Decoration of a Spandrel in the Dome of St. Paul's, 'Isaiah.' The prophet sits with body leaning sharply to the l., and reading intently a tablet held by an angel, another angel holds a second tablet r.
Pencil, enforced with pen; $6\frac{1}{2} \times 8\frac{1}{2}$ in.

This composition was carried out in mosaic under the artist's direction; three other mosaics in the cathedral, 'Jeremiah,' 'Daniel,' 'Ezekiel,' were executed from his designs, after his death, by W. E. F. Britten.

Rev. Slight Sketch of the interior of the dome of St. Paul's, with rough indication of the scheme of decoration planned by the artist, but never carried farther than a model.

6. Design for Quadrant Panel. A panel in the shape of a quadrant, with the centre of its circle at the upper r. corner, decorated with the figure of a boy genius turned to the r., and holding a torch, his lower limbs continued in the form of foliage.
Pencil; roy., $11\frac{1}{8} \times 9\frac{3}{4}$ in.

7. Design for Quadrant Panel. A companion panel to the last, the quadrant having the centre of its circle at the l., decorated with a similar boy genius, turned to the l., and holding the end of a swag which is out of the design.
Pencil; roy., $10\frac{5}{8} \times 9\frac{3}{4}$ in.
Nos. 6 and 7 are studies made for a decoration commissioned by Sir Robert Peel, 1846.

8. *Ob.* Study for a Painting; The Taking of the Tent of Pandrasus (?). Scene at the entrance of a tent; a group of three nude men with halberds, fighting.
Red chalk; roy., $11\frac{3}{4} \times 9\frac{5}{8}$ in.

Squared out for enlargement. Sketches were made by the artist (Stannus, p. 23) for the decoration of a ceiling at Dorchester House with subjects from Geoffrey of Monmouth. Mr. D. S. MacColl suggests, with much probability, that the subject of the present study is 'The Taking by Brutus of the Tent of Pandrasus' ('British History,' Book I., Chap. IX.).

Rev. Studies for a Painting. Sketch, apparently for the same design, with the figures draped and inscribed with notes of colour. Also smaller sketches for the same subject.
Pencil.

9. Study of a Recumbent Figure. A male figure wrapped in full drapery, lying on the l. side and seen from the back, with head drooped and resting on one hand. Above, r., is a study of the head in an altered attitude raised and looking r.
Red chalk; roy., 10 × 12 in.

In all probability a study for the recumbent figure in the lower l. corner of the artist's design for the certificate of Honourable Mention, Exhibition of 1862.

10. Two on one mount, roy., viz.:—

(*a*) Amoret (from Spenser's Faerie Queene); Study of Design for Decorative Panel. A female figure seated on a low chair, with her hands resting on the volutes forming its arms; she faces to the front, and a loose scarf floats off her shoulder l.

Red chalk; 8 × 6½ in.

In 1855 Stevens designed decorations for the drawing-room and morning-room of the house of Don Christobal de Murietta, Kensington Palace Gardens; the drawing-room walls were treated in painted panels, each containing one of the heroines of the Faerie Queene. In the painting of Amoret the attitude is a little altered from this study; the l. hand being laid upon the breast. See Stannus' Memoir, Pl. XXIX.

(*b*) Design for Decoration. A draped female figure seated, with head turned towards the l., the l. hand outstretched and resting on a shield, the r. hand resting on the knee.

Red chalk; 8¼ × 6¾ in.

Possibly a first thought for the 'Valour' of the Wellington monument.

11. Study for a Statue. A draped female figure seated on a pedestal, with one foot on a lower plinth, facing to front, the head turned a little r. and down, the l. arm stretched across the body towards the l.

Red chalk; roy., 12⅛ × 8¼ in.

12. Two on one mount, roy., viz.:—

(*a*) Study for a Design. Head and bust of a nude female figure inclined backwards, the face turned r.

Red chalk; 6⅝ × 7¾ in.

(*b*) Study for a Statue. A nude female figure seated on a plinth, turned to r., the body inclined forward and screwed round from the hips, the elbow of the l. arm raised, the r. arm falling to feet; the face is averted.

Red chalk; 8¾ × 9 in.

13. Study for a Painting. A draped female figure, turned to the front and apparently kneeling (the extremities are not indicated) with arms outstretched and face looking up r. Below, a separate study for the head in profile looking up r.

Red chalk; roy., 15¼ × 9 in.

14. Nude Study. Nude study of a female figure standing and directed l., the further foot resting on a higher level, and the arms (tentatively drawn in more than one position) extended as if to hold something; the head in three-quarter face turned l., and looking somewhat down.

Red chalk; roy., 14⅛ × 8¾ in.

15. Two on one mount, roy., viz.:—

(*a*) Study of a Hand. Study for the left hand of Isaiah (in a spandrel of the dome of St. Paul's) resting on the thumb and knuckles. Inscribed *warm red.*

Red chalk; 4 × 7½ in.

(*b*) Study of an Arm. A bent right arm, with hand supporting the upper part of a tablet; study for the arm of one of the angels attendant on Isaiah: in a spandrel of the dome of St. Paul's.

Red chalk; 5⅛ × 7⅝ in.

16. *Ob.* A Study for Decoration in the Dome of St. Paul's. Sketch of design showing the artist's scheme for decorating the dome in circular compartments joined by smaller circles between them. Also a study in red chalk of a male figure seated with hands crossed on the breast.

Pencil and red chalk; roy., 9⅝ × 12 in.

Rev. Studies for a Decoration. Two slight sketches of a nude female figure (Eve) standing with arms extended and hands putting aside branches.

Pencil.

17. *Ob.* Studies of Designs for a Trophy, etc. A number of rough designs for a trophy, formed of art implements, compass, brushes, etc.: at the r. a slight sketch of three or four nude figures grouped under a tree. Among other slight studies for decoration is written the name *James Mitchell* (a Sheffield friend of the artist's).
Pen-and-ink; roy., 7½ × 12½ in.

Rev. Slight Study of Moulding for Metal Work. Perhaps for a mirror frame.

18. Façade of the Ca' d'Oro, Venice.
Water colours, partly outlined with pen; roy., 9¼ × 12 in.
Nos. 1–18 were purchased October, 1890. Formerly in the Stannus Collection.

[19–38.] Drawings from early Italian painting and sculpture, made by the artist in Italy, chiefly at Florence, 1836–1839.

19. The Annunciation. After the fresco by Fra Angelico in the Convent of S. Marco, Florence.
Pencil, washed with water colours and touched with gold; roy., 11½ × 17¼ in.

20. The Miracle of S. Silvestro. After the fresco by Giottino in the chapel of S. Silvestro, S. Croce, Florence. S. Silvestro in the presence of Constantine and his courtiers, restoring to life the two magicians who had been killed by the dragon's breath. The left-hand portion of the fresco is omitted, also the background of buildings.
Pencil, with water-colour tint and gold; roy., 9¾ × 15¼ in.

21. Four Girls Dancing. After a portion of the fresco of the Triumph of the Church through the Works of the Dominican Order, on the E. wall of the Spanish chapel, S. Maria Novella, Florence.
Pencil, partly washed with water colours; roy., 11½ × 9 in.

22. The Magdalene Washing the Feet of Christ in the House of Simon. After the fresco by Giovanni da Milano in the Rinuccini Chapel, S. Croce, Florence.
Pencil, washed with water colours; roy., 10¼ × 16 in.

23. The Birth of the Virgin. After the fresco by Giovanni da Milano in the Rinuccini Chapel, S. Croce, Florence.
Pencil, with touches of water colour and gold; roy., 10½ × 15 in.

24. Christ Mocked by the Jews. After the fresco by Agnolo Gaddi in S. Croce, Florence.
Pencil, with water-colour tint and gold; roy., 16½ × 13 in.

25. The Betrayal of Christ. After the fresco by Agnolo Gaddi in S. Croce, Florence.
Pencil, partly washed with water colours; roy., 16⅞ × 13¼ in.

26. Healing of the Sick and Infirm at a Shrine. After the fresco on the South wall, between l. window and door, of the Spanish Chapel, S. Maria Novella, Florence.
Pencil, with touches of water colour; roy., 10½ × 15 in.

27. The Betrayal of Christ. After a fresco.
Pencil, faintly washed in places with water colours; roy., 13¼ × 10¾ in.

28. Visitation of the Sick. After the fresco on the South wall, at r. of r. window, of the Spanish Chapel.
Pencil, partly washed with water colours; roy., 14¾ × 9¾ in.

29. An Angel delivering Saint Peter from Prison. After the fresco by Filippino Lippi in the church of the Carmine, Florence.
Pencil, with water-colour wash and gold; roy., 15 × 11½ in.

30. Saints at the Last Judgment. After the fresco by Orcagna in the Strozzi Chapel of S. Maria Novella.
Pencil, touched in places with water colours and gold; 11 × 16¼ in.

31. Two on one mount, roy., viz. :—

(*a*) The Virgin Recommending S. Thomas Aquinas. After the altar-piece by Orcagna in S. Maria Novella, Florence.
Pencil; 11½ × 8¼ in.

(*b*) St. John Baptist and St. Peter. After the same altar-piece by Orcagna. The figure of St. Peter is only indicated.
Pencil; 11½ × 8¼ in.

32. An Angel Playing on a Bag-pipe, and another Angel. After the altar-piece by Orcagna in S. Maria Novella, Florence.
Pencil; roy., 11½ × 8¼ in.

33. Two on one mount, roy., viz. :—

(*a*) A Row of Female Saints. The lowest row of saints at the l. in the fresco of Paradise by Orcagna in the Strozzi Chapel, S. Maria Novella, Florence.
Pencil; 8¼ × 11½ in.

(*b*) A Row of Female Saints. After the same fresco; the lowest row of saints at the r.
Pencil; 8¼ × 11½ in.

34. Architecture. A seated female figure in a niche. From the fresco of the Triumph of St. Thomas Aquinas in the Spanish Chapel, S. Maria Novella, Florence.
Pencil, with touches of water colour; roy., 11½ × 8 in.

35. The Adoration of the Kings. After a portion of the fresco by Taddeo Gaddi in S. Croce, Florence.
Pencil; roy., 11¼ × 8⅝ in.

36. Totila, King of the Goths, before St. Benedict. After the fresco by Spinello Aretino in the Sacristy of San Miniato.
Pencil; roy., 9¾ × 14 in.

37. The Death of St. Francis. Group at the r. of the fresco by Ghirlandajo in the Sassetti Chapel, S. Trinita, Florence.
Pencil; roy., 11½ × 8¾ in.

38. Joseph's Brethren, and the Cup found in the Sack. After a group in one of the reliefs by Ghiberti, on the bronze doors of the Baptistery, Florence.
Pencil; roy., 11 × 13 in.

39. Album, containing original studies, and drawings from early Italian paintings and sculpture.

(1) *Ob.* Design for a Medallion. The nude figure of a woman seated on drapery, and making a gesture with her open hands; seen from below. With a separate study of the head, and a slight sketch of the upper part of a figure thrown back.
Red chalk.

Rev. Two Studies of a Boy's Head and Shoulders. One arm is thrown behind the head.
Red chalk.

(2) Study for a Statue. Three nude studies of a female figure seated, with one hand raised to the shoulder of the other arm. Drawn in three different aspects. A slight pencil sketch of a pedestal appears under the principal study.
Red chalk.

(3) The Inspiration of the Four Evangelists. A sheet of rough sketches for the subject described above, Nos. 1 and 2; with drawings of the mouldings of a cornice.
Pencil.

(4) *Ob.* Workers in Iron. Men forging, while one works the bellows above. Three studies probably made in 1849 for the bronze doors of the Geological Museum in Jermyn St., designed but never carried out. The relief for which these are slight studies is the second from the top on the r. door.
Pencil.

Rev. Three Angels holding Scrolls. Study from sculpture.
Pencil.

(5) Valour. Two slight sketches for the figure of Valour on the Wellington Monument.
Red chalk.

(6) A Sheet of Studies. Two studies of a priest, chiefly for the drapery. With two other studies for the same figure seen from the side.
Pencil.

(7) Sheet of Studies. Slight studies for a statue of a seated female figure.
Pencil.

(8) St. Augustine departing from Rome for Milan. After the fresco by Benozzo Gozzoli in the church of S. Agostino, San Gimignano.
Pencil, partly washed with sepia.

(9) Augustine listening to Ambrose's Sermon. After the fresco by Benozzo Gozzoli in S. Agostino, San Gimignano.
Pencil, partly washed with neutral tint.

(10) Two Pages. Half-length figures. After Carpaccio (?).
Water colours.

(11) A Woman standing, with another beside her. After the picture of the Miracle of the Cross by Gentile Bellini, in the Academy, Venice.
Water colours and pencil.

(12) An Angel playing a Viol. After the fresco of "Paradise" by Orcagna in S. Maria Novella, Florence.
Pencil.

(13) An Angel Adoring. After the "Paradise" by Orcagna in S. Maria Novella, Florence.
Pencil.

(14) Angels Lamenting. After the fresco of Calvary on the N. wall of the Spanish Chapel, S. Maria Novella, Florence.
Pencil.

(15) A Flight of Hovering Angels. After Ghiberti's Creation of Adam, one of the panels of the bronze doors of the Baptistry, Florence.
Pencil.

(16) Two Figures of Patriarchs. From sculpture.
Pencil.

(17) Effigy of a Warrior in the Certosa di Val D'Ema, near Florence. Inscribed *Cappella Sotterranea della Certosa, Firenze.*
Pencil.
Nos. 19–39 were purchased May, 1905.

STEWARDSON, Thomas (b. 1781, d. 1859). Portrait painter; born at Kendal: pupil of Romney; worked in Kendal, then in London, with considerable success; many of his portraits were engraved; retired through illness, 1822.

1. Sketchbook, containing 84 slight pencil sketches and memoranda of landscape, ships, animals, flowers, buildings, portraits and portrait groups.
$3\frac{3}{8} \times 4\frac{1}{2}$ in.
Transferred from the Department of MSS., January, 1895.

STEWART, John (b. 1800, d. about 1866). Landscape painter; worked in London; member of the Society of British Artists; exhibited landscapes, chiefly at Suffolk St., 1828–1865.

1. Douglas Castle, Wolf's Crag, Scotland. View of the castle on its precipitous promontory, seen across a small bay; in the l. foreground three figures with net and baskets among rocks; a boat with two men under the cliff, and a few sails on the still sea r. Signed and dated *J. Stewart, Feby.*, 1842.
   Water colours; roy., 9⅛ × 13 in.
   Purchased May, 1876.

STOCKDALE, Frederick Wilton Litchfield (worked about 1808–48). Water-colour painter, and draughtsman; honorary exhibitor of topographical drawings at the Royal Academy, 1808–1821; published 'Etchings and Original Drawings of Antiquities in the County of Kent,' 1810.

1. Tottenham Church. S.W. view of the church from the churchyard, a yew tree r. Inscribed *Tottenham Church, Middlesex, Aug.* 3/48.
   Pencil, tinted with water colours; roy., 7⅜ × 10¾ in.
   Purchased May, 1890, at the Percy Sale.

STOCKER, Robert (worked about 1830–1850). Landscape painter; biography unknown.

1. Three on one mount, roy., viz:—
   (*a*) Blackgang Chine. View of the waterfall and cliffs from the cove below; a party of sailors hauling wreckage up the beach from the sea.
   Water colour (neutral tint monochrome); 5⅛ × 7⅛ in.

   (*b*) The Siege of Multán. English and native troops in the foreground about to advance on the city, the walls and towers of which crest a hill in front; other troops nearer the city, at the l. a building exploding. Signed *R. Stocker.*
   Pencil partly tinted with water colours; 3 × 4⅜ in.
   Multan (N.W. India) was besieged and taken by the British during the second Sikh War, January, 1849.

   (*c*) View on an Estuary. A cottage, backed by trees, on a high bank r. with a road in front of it, and young trees on another bank l.; two men on the road which leads to the low shores of an estuary, with ships at anchor and hills beyond.
   Water colours; 5⅜ × 9¼ in.

2. Two on one mount, roy., viz:—
   (*a*) A Castle on the Coast. A castle built on a rocky headland with the sea l. and mountains r.; three men with a net in the foreground among rocks and shallow water.
   Pencil, highly finished; 5⅛ × 6¾ in.

   (*b*) A German Town. View looking up a river, with hills on either side, and a bridge at some distance; below the bridge l. a church with tall spire and a village; at the r. a chaise on the road bordering the river.
   Pencil, highly finished; 5¼ × 7⅜ in.
   All presented by G. Wakeling, Esq., May, 1892.

STOPFORD, P. W. (worked about 1838). Architect; biography unknown.

1. Sketch for a Monument. A pillar with medallion portrait and wreath on the side. Signed and dated, *P. W. Stopford, Archt.*, 1838.
   Pen-and-ink; roy., 5 × 4 in.
   Date of acquisition unknown.

STORER, A. (worked about 1840–1845). Water-colour painter; worked in London; biography unknown.

[1–2] Drawings in the Crace Collection of London Views, purchased November, 1880.

1. The Rosemary Branch Tavern, Islington.
   Water colours; 4 × 7 in.
   No. 135 in Portfolio XXXII.

2. The Sluice House, Highbury.
   Water colours; 4½ × 7 in.
   No. 186 in Portfolio XXXII.

STOTHARD, Charles Alfred (b. 1786, d. 1821). Antiquarian draughtsman; second son of Thomas Stothard; studied at the Royal Academy; drew for Daniel Lysons' 'Magna Britannia,' but best known by his 'Monumental Effigies of Great Britain,' the publication of which began in 1811, but was not completed till after his death (1832); published drawings of the Bayeux tapestry; worked in various parts of Great Britain and in Normandy; elected F.S.A. 1818.

1. Album, containing drawings made for 'The Monumental Effigies of Great Britain,' 1817.

   (1) Specimens of Paintings on the Royal Effigies at Fontevraud. Effigies of Henry II., Eleanor de Guienne, Richard I., and Isabel d'Angoulesme (discovered by the artist in a cellar of the Abbey of Fontevraud).
   Water colours.
   Etched as frontispiece, with the addition of a second painting of Henry II.

   (2) Inscribed Coffin Lid of Matilda, Queen of William the Conqueror.
   Pencil.
   Etched, Introduction, p. 3.

   (3) Effigy on the S. Side of the Nave of Salisbury Cathedral (Roger, Bishop of Salisbury).
   Pencil and Indian ink.

   (4) Geoffrey Plantagenet; enamelled tablet formerly in the church of S^{t}. Julian at Mans.
   Water colours and gold.
   Etched, pl. 2.

   (5) Effigy on the S. Side of the Nave of Salisbury Cathedral (Jocelyn de Bailul).
   Indian ink.
   Etched, pl. 3.

   (6) Effigy of Henry II. at Fontevraud. With separate study of the sword hilt.
   Indian ink.
   Etched, pl. 4.

(7) The Same; Side View.
Indian ink.
Etched, pl. 5.

(8) Effigy of Eleanor, Queen of Henry II., at Fontevraud. With coloured study of the girdle.
Indian ink.
Etched, pl. 6.

(9) The Same; Side View.
Indian ink.
Etched, pl. 7.

(10) Effigy of Richard I. at Fontevraud. With coloured studies of patterns on the dress.
Indian ink.
Etched, pl. 8.

(11) The Same; Side View.
Indian ink.
Etched, pl. 9.

(12) Effigies of Knights Templars in the Temple Church, London.
Pencil.
Etched as vignettes on p. 11.

(13) Geoffrey de Magnaville, Earl of Essex, in the Temple Church.
Sepia.
Etched, pl. 10.

(14) King John; Effigy in Worcester Cathedral. With a smaller drawing of the same view; and a separate study of the foot.
Indian ink; the smaller drawings in water colours.
Etched, pl. 11.

(15) The Same; Side View. With separate coloured study of the crown.
Indian ink.
Etched, pl. 12.

(16) Isabel D'Angoulesme, Wife of King John; with studies of details.
Indian ink.
Etched, pl. 13.

(17) The Same; Side View, with coloured study of the pattern on the mantle border.
Indian ink.
Etched, pl. 14.

(18) A Knight Templar in the Temple Church; with studies of detail.
Indian ink.
Etched, pl. 15.

(19) Berengaria, Queen of Richard I., in the Abbey of L'Espan, near Mans; with studies of detail.
Indian ink.
Etched, pl. 16.

(20) William Longespee, Earl of Salisbury, in Salisbury Cathedral.
Indian ink.
Etched, pl. 17.

(21) The same Effigy; Side View.
Indian ink.
Etched, pl. 18.

(22) A smaller Drawing of the same Effigy; as originally painted. The same view as (20).
Water colours.
Etched, pl. 17.

(23) Hood of the Hauberk, and Top of the Hood; from the same effigy.
Indian ink and pencil.
Etched, pl. 17.

(24) Effigy in Malvern Abbey Church.
Indian ink.
Etched, pl. 19.

(25) Effigy of a De L'Isle in Rampton Church, Cambridgeshire, with small coloured studies of the costume, and of details.
Indian ink.
Etched, pl. 20.

(26) The Same; Side View, with coloured studies of details.
Indian ink.
Etched, pl. 21.

(27) Robert, Duke of Normandy, in Gloucester Cathedral.
Sepia.
Etched, pl. 22.

(28) The Same; Side View.
Sepia.
Etched, pl. 23.

(29) Study of the Head of the same Effigy.
Indian ink.
Etched on pl. 22.

(30) Effigy of a Crusader in Whitworth Churchyard, Durham.
Indian ink.
Etched, pl. 24.

(31) The Same; Side View.
Indian ink.
Etched, pl. 25.

(32) Top of the Helmet of the same Effigy.
Indian ink.
Etched on pl. 25.

(33) Effigy in the Temple Church, London, said to be that of William Mareschal, Earl of Pembroke.
Pencil.
Etched, pl. 26.

(34) The same Effigy; Side View.
Pencil.
Etched, pl. 27.

(35) Effigy of an Ecclesiastic in the Temple Church.
Sepia.
Etched, pl. 28.

(36) The Boy Bishop; in the Nave of Salisbury Cathedral.
Gray monochrome wash.
Etched, pl. 29.

(37) Effigy of a Knight Templar in Salisbury Cathedral.
Indian ink.
Etched, pl. 30.

(38) Henry III., in the Chapel of Edward the Confessor, Westminster; with study of detail.
Sepia and pencil.
Etched, pl. 31.

(39) The Same; Side View.
Indian ink.
Etched, pl. 32.

(40) Eleanor, Queen of Edward I., in Westminster Abbey.
Sepia.
Etched, pl. 33.

(41) Hugh de Northwold, in the S. Aisle of Ely Cathedral.
Indian ink.
Etched, pl. 34.

(42) Robert de Vere, Earl of Oxford, in Halfield Broad Oak Church.
Indian ink.
Etched, pl. 36.

(43) Diaper Work on the Shield, etc., from the same Monument.
Pencil and Indian ink.
Etched on pl. 36.

(44) Effigy of a Knight in Gosberton Church, Lincolnshire.
Indian ink.
Etched, pl. 37.

(45) Effigy of a Ros, in the Temple Church, London.
Pencil.
Etched, pl. 38.

(46) Effigy of Richard Wellysburne de Montfort, in Hichendon Church, Bucks.
Sepia.
Etched, pl. 39.

(47) Aveline, Countess of Lancaster, in Westminster Abbey; with coloured studies of details.
Sepia.
Etched, pl. 40.

(48) Sir Robert Shurland, in Minster Church, Kent.
Indian ink.
Etched, pl. 41.

(49) Edward Crouchback, Earl of Lancaster, in Westminster Abbey.
Indian ink.
Etched, pl. 42.

(50) Studies of Detail from the same Monument.
Pencil and water colours.
Etched on pl. 42.

(51) The same Effigy; Side View. With coloured studies of details and of the same figure of the Earl at the top of the tomb.
Sepia and water colours.
Etched, pl. 43.

(52) William de Valence, Earl of Pembroke, in Westminster Abbey.
Sepia.
Etched, pl. 44.

(53) Part of the Lacing on the Surcoat of the same Monument.
Pencil.
Etched on pl. 44.

(54) Portion of the Enamelled Fret on the same Monument.
Pencil and water colours.
Etched on pl. 44.

(55) Enamelling and Diapering on the Shield.
Water colours.
Etched on pl. 44.

(56) The same Effigy; Side View.
Pencil.
Etched, pl. 45.

(57) Side View of the same Monument.
Pencil and pen and ink.
Lithographed, p. 41.

(58) King Edward II. in Gloucester Cathedral.
Sepia.
Etched, pl. 46.

(59) The same Monument; Side View.
Pencil and sepia.
Etched, pl. 47.

(60) Study of Details on the same Monument.
Pencil and sepia.
Etched on pl. 46.

(61) Aymer de Valence, Earl of Pembroke, in Westminster Abbey. Side view.
Sepia.
Etched, pl. 49.

(62) Figures at the Head of the Effigy of Aymer de Valence.
Pencil and sepia.
Etched on pl. 48.

(63) The same Effigy as Originally Painted.
Water colours.
Etched on pl. 48.

(64) Figure on Horseback, from the same Monument.
Water colours.
Etched on pl. 49.

(65) William de Staunton, in Staunton Church, Notts.
Indian ink.
Etched, pl. 50.

(66) Brass of the Bacon Family, formerly in Gorleston Church.
Pencil.
Etched, pl. 51.

(67) Sir Richard de Whatton, in Whatton Church, Nottinghamshire.
Indian ink and pencil.
Etched, pl. 52.

(68) The same Effigy; Side View.
Indian ink and pencil.
Etched, pl. 53.

(69) Brass in Minster Church, Sheppey.
Pencil.
Etched, pl. 54.

(70) John of Eltham, Earl of Cornwall, in Westminster Abbey; with studies of details.
Sepia.
Etched, pl. 55.

(71) The same Effigy; Side View.
Sepia.
Etched, pl. 56.

(72) Sir Robert du Bois, in Fersfield Church, Norfolk; with studies of details (partly coloured).
Indian ink; water colours.
Etched, pl. 57.

(73) Sir Roger de Bois and Lady, Ingham Church, Norfolk.
Indian ink.
Etched, pl. 58.

(74) Effigy in Ifield Church, Sussex.
Indian ink.
Etched, pl. 59.

(75) Part of the Bottom of the Surcoat, on the same Effigy.
Water colours.
Etched on pl. 59.

(76) Sir John d'Abernoun; Brass in Stoke d'Abernon Church, Surrey.
Pencil.
Etched, pl. 60.

(77) Effigy in Ash Church, Kent.
Sepia.
Etched, pl. 61.

(78) Studies of Detail from the same Effigy.
Sepia and water colours.
Etched on pl. 61.

(79) Studies of Detail from the same Effigy.
Sepia.
Etched on pl. 62.

(80) The same Effigy; Side View.
Sepia.
Etched, pl. 62.

(81) Gauntlet, from the same Effigy.
Sepia.
Etched on pl. 62.

(82) Sir Roger de Kerdeston, in Reepham Church, Norfolk; with studies of detail.
Indian ink.
Etched, pl. 63.

(83) The same Effigy; Side View, with studies of detail.
Sepia and pencil.
Etched, pl. 64.

(84) Three Figures representing Relatives of the Dead, from the same Tomb.
Pencil.
Etched on pl. 65.

(85) Five Figures of Relatives, from the same Tomb.
Pencil.
Etched on pl. 65.

(86) Sir Oliver Ingham, in Ingham Church, Norfolk; with studies of details and of the figure as originally painted.
Indian ink; water colours.
Etched, pl. 66.

(87) The same Effigy; Side View, with painting at the back of the tomb.
Pencil and Indian ink.
Etched, pl. 67.

(88) Two Figures round the Same Tomb, and Huntsman in the Painting at the back of it.
Pencil and pen-and-ink.

(89) Sir Miles Stapleton and his Lady; a Brass in Ingham Church.
Pencil.
Etched, pl. 68.

(90) William of Hatfield, Son of Edward III., in York Minster.
Indian ink.
Etched, pl. 69.

(91) The same Effigy; Side View. With studies of details.
Indian ink.
Etched, pl. 70.

(92) Effigy of a Blanchfront, in Alvechurch, Worcestershire.
Indian ink.
Etched, pl. 71.

(93) The same Effigy; Side View.
Indian ink.
Etched, pl. 72.

(94) Effigy of a Knight in Tewkesbury Abbey Church.
Indian ink.
Etched, pl. 73.

(95) The same Effigy; Side View.
Indian ink.
Etched, pl. 74.

(96) Sir Humphry Littlebury, in Holbeach Church, Lincolnshire.
Indian ink.
Etched, pl. 75.

(97) Studies of the Sword Hilt and other details, from the same effigy.
Indian ink.
Etched on pl. 75.

(98) The same Effigy; Side View.
Indian ink.
Etched, pl. 76.

(99) Sir Thomas Cawne, in Ightham Church, Kent; with studies of a gauntlet and other details.
Pencil and Indian ink.
Etched, pl. 77.

(100) Brass in Gorleston Church; another Study for No. (66).
Pencil.

(101) Effigy of a Lady, in Staindrop Church, Durham.
Indian ink.
Etched, pl. 78.

(102) William of Windsor and Blanch de la Tour, in Westminster Abbey.
Pencil.
Etched, pl. 79.

(103) Two Studies of Headdress of Blanch de la Tour.
Pencil.
Etched on pl. 81.

(104) William of Windsor; Side View of the Effigy.
Pencil.
Etched, pl. 80.

(105) Blanch de la Tour; Side View of the Effigy.
Pencil.
Etched, pl. 81.

(106) Ornament on the Girdle of William of Windsor.
Pencil.
Etched on pl. 80.

(107) John Stratford, Archbishop of Canterbury, in Canterbury Cathedral.
Sepia.
Etched, pl. 82.

(108) Edward III.; in Westminster Abbey. Side view of the effigy.
Sepia and pencil.
Etched, pl. 84.

(109) Edward the Black Prince, in Canterbury Cathedral.
Sepia.
Etched, pl. 85.

(110) Motto on the Tomb of the Black Prince.
Pencil.
Lithographed below the text, p. 77.

(111) Side View of the Same Tomb.
Pencil tracing.
Lithographed as vignette, p. 67.

(112) Initial Letter from a MS.; Edward III. granting the Principality of Aquitaine to his Son.
Pencil.
Lithographed, p. 67.

(113) Side View of the Effigy of the Black Prince.
Sepia and pencil.
Etched, pl. 86

(114) Side View of the same Tomb.
Pencil.
Lithographed as vignette, p. 67.

(115) Arms of the Black Prince.
Pencil.
Lithographed above the text, p. 67.

(116) Sheet of Slight Sketches from the Tomb of the Black Prince.
Pencil.

(117) Side View of the Effigy of the Black Prince.
Pencil and sepia.
Etched, pl. 86.

(118) Accoutrements of the Black Prince.
Pencil.
Etched, p. 70.

(119) Gauntlets of the Black Prince, and part of the Helmet.
Sepia.
Etched on pl. 86.

(120) Spur and Enamelled Strap on the Foot, with other details from the same tomb.
Water colours; sepia.
Etched on pl. 86.

(121) Studies of the Sword, from the same Tomb.
Water colours; sepia.
Etched on pl. 85.

(122) Joan Burwaschs, Lady Mohun, in Canterbury Cathedral.
Pencil and sepia.
Etched, pl. 87.

(123) Details of Circlet and Coiffure, from the same Monument.
Pencil and pen-and-ink.
Etched on pl. 88.

(124) Pattern on the Dress and Top of the Coiffure, from the same Monument.
Pen-and-ink and water colours.
Etched on pl. 88.

(125) 'Soveraine'; Motto of Henry IV.'s Device.
Pen and sepia.

(126) Lady Mohun; Side View of the Effigy.
Pencil and sepia.
Etched, pl. 88.

(127) Ralph Nevill, Earl of Westmorland, and his Wives, in Staindrop Church, Durham.
Indian ink.
Etched, pl. 89.

(128) Ralph Nevill; Side View of the Effigy. With studies of details.
Indian ink.
Etched, pl. 90.

(129) One of the Wives of Ralph Nevill; Side View of the Effigy. With studies of details.
Pencil and Indian ink.
Etched, pl. 91.

(130) Effigy in Wingfield Church, Norfolk. With small coloured study.
Indian ink; water colours.
Etched, pl. 92.

(131) The same Effigy; Side View. With coloured studies of details.
Indian ink; water colours.
Etched, pl. 93.

(132) John, Lord Montacute, in Salisbury Cathedral.
Indian ink.
Etched, pl. 94.

(133) Ornament on the Hip-Girdle of the same Effigy.
Pencil and Indian ink.
Etched on pl. 94.

(134) The same Effigy; Side View.
Indian ink.
Etched, pl. 95.

(135) Studies of Details from the same Monument.
Water colours.
Etched on pl. 95.

(136) Sir Guy Brian, in Tewkesbury Abbey Church.
Indian ink.
Etched, pl. 96.

(137) The same Effigy; Side View.
Indian ink.
Etched, pl. 97.

(138) Coats of Arms from the same Monument.
Pencil.
Lithographed, p. 73.

(139) Studies of Details from the same Monument.
Pencil and Indian ink.
Etched on pl. 97.

(140) Side View of the whole Monument.
Pencil.
Lithographed as vignette, p. 73.

(141) Sir Hugh Calvely, in Bunbury Church, Cheshire.
Indian ink.
Etched, pl. 98.

(142) Studies of Details from the same Effigy.
Pencil and water colours.
Etched on pl. 99.

(143) The same Effigy; Side View.
Pencil and Indian ink.
Etched, pl. 99.

(144) A Basset and Lady, in Atherington Church, Devon.
Pencil and Indian ink.
Etched, pl. 100.
According to a note by the artist's widow, 'This was the last monumental drawing ever made by the late Charles Alfred Stothard, on the 24th day of May, 1821.'

(145) Effigy in Willoughby Church, Notts.
Indian ink.
Etched, pl. 101.

(146) Henry IV. and his Queen, Joan of Navarre, in Canterbury Cathedral.
Sepia.
Etched, pl. 102.

(147) Headdress of Joan of Navarre.
Sepia and pencil.
Etched on pl. 104.

(148) Crown of Henry IV.
Sepia and pencil.
Etched on pl. 103.

(149) Henry IV.; Side View of the Effigy.
Sepia and pencil.
Etched, pl. 103.

(150) Joan of Navarre; Side View of the Effigy.
Sepia and pencil.
Etched, pl. 104.

(151) Thomas Fitzalan, Earl of Arundel, and his Countess Beatrice, in Arundel Church.
Indian ink and pencil.
Etched, pl. 105.

(152) The Earl of Arundel; Side View of the Effigy. With enlarged study of the coronet.
Indian ink.
Etched, pl. 106.

(153) Michael de la Pole, Earl of Suffolk, and his Countess Catherine, in Wingfield Church, Suffolk.
Indian ink.
Etched, pl. 107.

(154) Michael, Earl of Suffolk; Side View of the Effigy.
Indian ink.
Etched, pl. 108.

(155) Catherine, Countess of Suffolk; Side View of the Effigy.
Indian ink.
Etched, pl. 109.

(156) Lord Bardolph and Lady, in Dennington Church, Suffolk.
Indian ink.
Etched, pl. 110, with the erroneous title, 'Sir Robert Grushill and Lady, in Hoveringham Church, Notts.'

(157) Lord Bardolph; Side View of the Effigy. With studies of details.
Indian ink and pencil.
Etched, pl. 111.

(158) Studies of the Head and Details of Headdress of Lady Bardolph.
Pencil and Indian ink.

(159) Sir Edmund de Thorpe and Lady.
Indian ink and pencil.
Etched, pl. 112.

(160) Studies of the same Effigies as Originally Painted; with studies of details.
Pencil and water colours; pencil and Indian ink.
Etched, pl. 113.

(161) William de Colchester, Abbot of Westminster, in Westminster Abbey.
Sepia and water colours.
Etched, pl. 114.

(162) Details of the Mitre, etc.
Sepia.
Etched on pl. 114.

(163) The same Effigy; Side View.
Sepia.
Etched, pl. 115.

(164) John Wantley; Enamelled Plate in Amberley Church, Sussex.
Water colours and pencil.
Etched, pl. 116.

(165) Philippa, Duchess of York, in Westminster Abbey.
Pencil.
Etched, pl. 117.

(166) The same Effigy; Side View.
Pencil.
Etched, pl. 118.

(167) John Fitzalan, Earl of Arundel, in Arundel Church.
Indian ink.
Etched, pl. 119.

(168) The same Effigy; Side View.
Indian ink.
Etched, pl. 120.

(169) Studies of Details from the same Monument.
Indian ink and water colours.
Etched on pl. 121.

(170) Richard Beauchamp, Earl of Warwick.
Indian ink.
Etched, pl. 121.

(171) Study of Armour-strap from the same Effigy.
Pencil and sepia.
Etched on pl. 121.

(172) The same Effigy; View from the Left Side. With studies of detail.
Indian ink.
Etched, pl. 122.

(173) The same Effigy; View from the Right Side.
Indian ink.
Etched, pl. 123.

(174) The same Effigy; Back View.
Indian ink.
Etched, pl. 124.

(175 Figures round the Tomb of the Earl of Warwick.
Sepia.
Etched, pl. 125.

(176) Figures round the Tomb of the Earl of Warwick.
Sepia.
Etched, pl. 126.

(177) John Talbot, Earl of Shrewsbury, at Whitchurch, Shropshire.
Indian ink.
Etched, pl. 127.

(178) The same Effigy; Side View.
Indian ink.
Etched, pl. 128.

(179) Robert, Lord Hungerford, in Salisbury Cathedral.
Indian ink.
Etched, pl. 129.

(180) Details of the Hip-girdle and Dagger-sheath, from the same Monument.
Pencil and water colours.

(181) Collar and Pendant-jewel, etc., from the same Monument.
Pencil and water colours.
Etched on pl. 129.

(182) The same Effigy; Side View.
Indian ink.
Etched, pl. 130.

(183) Sir John Crosby and Lady, in Great St. Helen's, London.
Indian ink.
Etched, pl. 131.

(184) The same Effigies.
Pencil and pen-and-ink.

(185) Sir John Crosby; Side View of the Effigy.
Indian ink.
Etched, pl. 132.

(186) Lady Crosby; Side View of the Effigy.
Indian ink.
Etched, pl. 133.

(187) A Neville and Lady in Brancepeth Church, Durham.
Indian ink.
Etched, pl. 134.

(188) Side View of the Male Effigy from the last Monument.
Indian ink.
Etched, pl. 135.

(189) William Fitzalan, Earl of Arundel, and his Countess.
Indian ink.
Etched, pl. 136.

(190) William Fitzalan; Side View of the Effigy, with coloured studies of details.
Indian ink and water colours.
Etched, pl. 137.

(191) John de la Pole, Duke of Suffolk, and his Duchess, in Wingfield Church, Suffolk; with coloured study of sword-belt.
Indian ink; water colours.
Etched, pl. 138.

(192) Painting on the same Effigies; with studies of details.
Water colours and Indian ink.
Etched, pl. 139.

(193) John de la Pole; Side View of the Effigy.
Indian ink.
Etched, pl. 140.

(194) Effigy of a Montfort in Hitchendon Church, Bucks.
Indian ink.
Etched, pl. 141.

(195) Sir John Peche, in Lullingstone Church, Kent; with studies of detail.
Indian ink.
Etched, pl. 142.

(196) Tomb of Sir John Peche.
Pencil.
Lithographed as vignette, p. 105.

(197) Coats of Arms and Devices from the same Tomb.
Pencil.
Two of these were lithographed, p. 105.

(198) The same Tomb.
Pencil.

(199) Coat of Arms of Sir John Peche.
Water colours.
Lithographed, p. 105.

(200) Sketch of the Effigy of Sir John Peche, from the left side.
Pencil.

(201) Slight Study of detail from the same Effigy.
Pencil.

[(202–240)] Drawings prepared for the Monumental Effigies, but not used.

(202) Sir Roger de Bois; Side View of the Effigy, with studies of details.
Indian ink and pencil.

(203) Wife of Sir Roger de Bois; Side View of the Effigy, with studies (partly coloured) of details.
Indian ink; pencil and water colours.

(204) Figures round the Tomb of Sir Oliver Ingham.
Pencil.

(205) Figures round the Tomb of Sir Oliver Ingham (?).
Pencil.

(206) Effigy of a Judge in Willoughby Church; Side View.
Indian ink.

(207) Wife of a Neville in Brancepeth Church, Durham; Side View.
Indian ink.

(208) Beatrice, Countess of Arundel; Side View of the Effigy.
Indian ink.

(209) Effigy of one of the Savage Family in Bobbing Church, Kent (?).
Indian ink.

(210) Sir Bernard Brocas; Side View of the Effigy.
Pen-and-ink.

(211) Brass of Sir John d'Abernoun (?).
Pencil.

(212) Sir John Harpenden; Brass in Westminster Abbey.
Water colours.

(213) Sir Simon Felbrigg and Lady; Brasses in Felbrigg Church, Norfolk. Unfinished.
Pencil.

(214) Sir Roger de Septvans; Brass in Chatham Church, Kent.
Water colours.

(215) The same Figure, Reversed.
Pen and pencil.

(216) Brass of one of the Hastings Family in Elsing Church, Norfolk.
Water colours and pencil.

(217) The Same, in Reverse.
Pencil.

(218) Figures round the Hastings' Brass.
Water colours and pencil.

(219) Figures round the Hastings' Brass.
Water colours and pencil.

(220) Brass of one of the Say Family and his Wife, in Broxbourne Church, Hertfordshire, A.D., 1473.
Water colours and pen and ink.

(221) Upper part of an Effigy.
Water colours.

(222) Effigy of a Knight in Chain Mail.
Indian ink.

(223) A Coat of Arms.
Pencil and water colours.

(224) Effigy of a Knight.
Indian ink.

(225) Tomb and Effigy of a Knight.
Indian ink and pencil.

(226) A Saddle.
Pencil.

(227) Figure of a Knight in Chain Mail.
Pencil.

(228) Figure of a Man in Plate Armour. Unfinished.
Pencil.

(229) Figure of a Man Kneeling. Unfinished.
Water colours.

(230) Tomb-Lid carved with a Cross, in the S. Aisle of Minster Church Sheppey.
Indian ink.

(231) Sketches of small Figures from a Tomb.
Pencil.

(232) Very slight Sketch of a Man's Figure.
Pencil.

(233) Details of Carved Ornament.
Sepia.

(234) Study of similar Detail.
Sepia.

(235) Three Shields.
Pencil sketch.

(236) Part of the Tomb of Sir Roger de Kerdeston.
Pencil sketch.

(237) Slight Studies from the Tomb of Sir Oliver Ingham.
Pencil.

(238) Slight Study from the Tomb of Sir Edmund de Thorp.
Pencil.

(239) Slight Studies from the Tombs of Sir Roger de Bois and of Lord Bardolf.
Pencil.

(240) Study from the Tomb of Sir Thomas Cawne.
Pencil.

(241–267) Slight Studies and Sketches from Tombs. Chiefly of details.
Pencil.

All bequeathed by Mrs. Bray, formerly Mrs. Stothard, the artist's widow, July, 1883.

STOTHARD, Thomas, R.A. (b. 1755, d. 1834). Painter and book illustrator; born in London; designed patterns for flowered silks; studied at the Royal Academy; from 1779 was employed chiefly in the illustration of books, and became the most prolific and popular illustrator of his time; painted also in oils, exhibiting scenes from the Bible, history, poetry and romance, at the Royal Academy; elected A.R.A., 1791, R.A., 1794; made designs for ceiling and wall decorations, and for plate; a comrade of Blake and Flaxman; worked in London.

The following drawings, of which the great majority form part of the bequest of Mr. Henry Vaughan, are arranged in classes: book illustrations; studies for subject pictures; decorative paintings; metal work, etc.; and lastly, portraits and landscapes.

[1–97] Designs for book illustration.

1. Scene from Conclusion of the Eighth Day of the Decameron. A garden, with flowering trees and shrubs rising against blue sky, on a lawn which slopes to the foreground; at the l. a girl kneels and hands roses to a companion; at the r. a similar group of two girls, one kneeling over a basket filled with flowers; further up the slope two ladies advancing, their heads turned l. to a girl who is plucking lilac; beyond, the steps of a terrace, with cupids supporting vases on each side.
Water colours; roy., $10\frac{3}{4} \times 7\frac{7}{8}$ in.
Engraved by A. Fox at p. 669 of Pickering's 'Decamerone di Messer Giovanni Boccaccio.'
Purchased June, 1886.

2. The Bride at the Altar; Illustration to Spenser's Epithalamion. The priest blessing the bride and bridegroom as they stand together, r., with joined hands, two bridesmaids half seen behind them; above, cherubs hovering in a stream of light.
Water colours; roy., $5\frac{1}{2} \times 3\frac{1}{4}$ in.
Engraved by Heath for Heath's edition of 'Spenser,' Vol. VI., p. 132.

3. Una and the Red Cross Knight; Illustration to Spenser's 'Faerie Queene,' Book I., Canto I., 4. Una on her palfrey riding by the side of the Knight; they move from r. to l.
Pen-and-ink and water-colour sketch; roy., 4 × 3 in.
Engraved by Heath, 1802, Vol. I., p. 34.

4. Three on one mount, roy., viz.:—
(*a*) The Lady Crowned by the Graces; 'Faerie Queene,' Book VI., Canto X. 14. Slight sketch of a lady crowned by the three nude Graces standing round her. Colin Clout sits piping in the foreground.
Pen-and-ink; $3\frac{3}{4} \times 3\frac{1}{8}$ in.
Engraved by Heath, 1802, Vol. V., p. 56.

(*b*) Illustration to the 'Faerie Queene.' A lady riding, accompanied by a Knight. Other figures slightly indicated.
Pen-and-ink sketch; 3 × 3¼ in.

(*c*) Una and the Fauns; 'Faerie Queene,' Book I., Canto VI., 16. Una adored by the Fauns, who gather round her with offerings, some playing on pipes and one crowning her with a garland.
Pen-and-ink sketch; 5⅝ × 4¼ in.
Engraved by Heath, 1802, Vol. I., p. 124.

5. The Palmer called by the Angel to help Guyon in his Swoon; 'Faerie Queene,' Book II., Canto VIII., 5. Guyon lying on his back in a swoon, with the Angel sitting by his head under a tree; the Palmer comes up from the l.
Water colours; roy., 4 × 2¾ in.
Engraved by Heath, 1802, Vol. II., p. 127.

6. Britomart Disarming; 'Faerie Queene,' Book III., Canto IX., 20. Britomart taking off her helmet at the door of Malbecco's castle, and letting her golden hair fall over her shoulders; Satyrane, Paridell and Malbecco gaze in admiring wonder at her, two damsels stand at the l., and a squire holds a horse, r.
Water colours; roy., 4¾ × 3¾ in.
Engraved by F. Engleheart, 1810, on title page of Sharpe's 'Spenser.' Vol. II.

7. Four on one mount, roy., viz:—
(*a*) Study for Britomart Disarming. Slight sketch of the heroine with the other figures partly indicated.
Pen-and-ink; 3¼ × 2½ in.

(*b*) Study for the same Subject. Slight sketch like the last, but with Britomart looking down, not up.
Pen-and-ink, with water-colour wash; 3¾ × 1⅝ in.

(*c*) Study of the same Subject. Sketch for the design, with the figures nude; the composition in reverse from that finally adopted.
Pen-and-ink, with gray wash; 4⅝ × 3 in.

(*d*) Studies for the Figure of Britomart. A sheet of slight nude studies for the figure of Britomart.
Pencil; 6⅝ × 8½ in.

8. The Rescue of Serena and Sir Calepine; 'Faerie Queene,' Book VI., Canto IV., 3. Serena crying and lamenting over Sir Calepine, stretched wounded on the ground in his armour; on a green knoll behind, the Wild Man is wrenching Sir Turpine's shield and spear from him.
Water colours; roy., 4⅝ × 3¾ in.
Engraved by J. Romney, 1810, on the title page of Sharpe's 'Spenser,' Vol. IV.

Nos. 2–8 were bequeathed by Henry Vaughan, Esq., August, 1900.

9. Scene from 'Twelfth Night,' Act III., Sc. IV. Malvolio appearing cross-gartered before Olivia, who sits r., lifting her veil, while her maid behind her chair, and in the shadow of a crimson curtain, tries to hide her laughter.
Water colours; roy., 12⅛ × 8⅞ in.
Engraved by J. Heath, 1802, for Heath's 'Shakespeare,' Vol. I., p. 68. Also engraved in small by A. Fox for Pickering's 'Shakespeare,' 1823.

10. Scene from 'The Taming of the Shrew,' Act IV., Sc. III. Petruchio holding up Katharine's new gown, and crying, 'O mercy, God, what masking stuff is here!' Katharine at the r. looks longingly at the gown, while the tailor and haberdasher protest, and Hortensio stands behind watching the scene with amusement.
Water colours; roy., 12 × 8¾ in.
Engraved by J. Heath, 1803, for Heath's 'Shakespeare,' Vol. II., p. 91, and in small by C. Marr for Pickering's 'Shakespeare,' 1823.

Nos. 9 and 10 were purchased December, 1892.

11. Two on one mount, roy., viz.:—
    (*a*) The Dream of Richard III., before Bosworth. The ghosts of his victims appearing, l., with outstretched hands to Richard tossing on his bed in his tent.
    Sepia and indigo; $2\frac{1}{8} \times 3\frac{3}{4}$ in.
    (*b*) Lear in the Storm: 'King Lear,' Act III., Sc. IV. Kent bringing Lear from the storm to the hovel on the heath. The Fool pushes Lear back as Edgar appears from the hovel at the r.
    Sepia wash and pen; $3\frac{5}{8} \times 4$ in.

12. Two on one mount, roy., viz.:—
    (*a*) Study for an Illustration to the 'Tempest.' Prospero with lifted wand; Miranda clinging to him l., Caliban crouching at his feet r.
    Pen-and-ink; $2 \times 2\frac{3}{8}$ in.
    (*b*) Caliban in his Cave. Caliban sitting writhing in the mouth of his cave, with snakes beside him and a hedgehog at his feet.
    Indian-ink wash and pen; $3\frac{7}{8} \times 3\frac{1}{8}$ in.
    Engraved by Birrell, 1798, for Shakespeare's Works, Vol. I., p. 33.
    Nos. 11 and 12 were bequeathed by Henry Vaughan, Esq., August, 1900.

13. Falstaff driving out Pistol; Henry IV., Part 2, Act II., Scene IV. Falstaff drawing his sword to attack Pistol who blusters at the door l., pushed back by Bardolph and the boy; Doll Tear-sheet and Mistress Quickly shriek and throw their hands up r.
    Indian ink; roy., $3\frac{1}{4} \times 3$ in.
    Engraved by C. Armstrong, and published 1805.
    Bequeathed by Felix Slade, Esq., August, 1868.

14. Satan; Study for an Illustration to 'Paradise Lost,' Book IV. The figure of Satan with shield and levelled spear, 'like Teneriffe or Atlas, unremoved.'
    Indian-ink wash and pen; roy., $11\frac{1}{4} \times 7\frac{7}{8}$ in.

15. Three on one mount, roy., viz.:—
    (*a*) Design for a Vignette. A group of floating Cupids holding a basket of flowers. In a round.
    Water colours; circle, diam. $1\frac{3}{4}$ in.
    (*b*) Eve and the Serpent. Eve standing among roses between two palms, and turning to the serpent which rises l.
    Water colours; $2\frac{7}{8} \times 2\frac{3}{8}$ in.
    Engraved by J. Mitan for Pickering's Milton, p. 99.
    (*c*) The Origin of Painting. The daughter of Dibutades tracing on the wall l. the shadow of her lover who sits beside her turned to the front; Love at the r. holds up the torch which casts the shadow; and three Cupids hold up a scroll above.
    Water colours; $5\frac{5}{8} \times 7\frac{3}{8}$ in.
    Engraved by Neagle, 1801, as card for R. Collins, painter, 23 Pall Mall.

16. Two on one mount, roy., viz.:—
    (*a*) Faith Triumphant; Illustration to Pope's Essay on Man. Faith, a female figure, looking up to a light breaking from the dark sky l.; at her feet a crown, a skull, and a serpent. Illustrating—

    'The soul's calm sunshine and the heartfelt joy
    Is Virtue's prize.'

    Water colours and body colours; $3\frac{1}{2} \times 2\frac{1}{2}$ in.
    Engraved by R. H. Cromek, 1797.
    (*b*) The Dying Indian; Illustration to Pope's Essay on Man. A Red Indian dying on a hillside, supported by Hope, who sits behind him, and with his dog by his side. Illustration to the Essay, l. 99, 'Lo, the poor Indian,' etc.
    Water colours; $3\frac{1}{2} \times 2\frac{1}{2}$ in.
    Engraved by J. Parker, 1797.

17. Two on one mount, roy., viz. :—

(*a*) The Passions; Illustration to Collins' Ode. Joy, 'with winy crown advancing,' and playing on the pipe, while Mirth dances from the l., and Love beats the cymbals r.; two other figures half seen l. beneath trees.
Water colours; $3\frac{1}{2} \times 2\frac{1}{2}$ in.

(*b*) Illustration to Gay's Poems. A woman seated on a rock and gazing out l. over the sea. Illustration to a ballad, 'Wide o'er the foaming billow She cast a wistful look.'
Water colours; $3\frac{3}{4} \times 3\frac{1}{8}$ in.
Engraved by G. Noble, 1809.
From the collection of C. R. Leslie, R.A.

18. Three on one mount, roy., viz. :—

(*a*) The Emigrants; Illustration to Goldsmith's 'Deserted Village.' Villagers leaving Auburn; the 'good old sire,' supported by his daughter, going first, and moving to the r.; behind them a mother at her cottage gate stooping to embrace her boy while her husband bends over her.
Indian ink; $3\frac{1}{2} \times 2\frac{3}{4}$ in.
Engraved by P. Rothwell for an edition published 1797, p. 54.

(*b*) The Perishing Traveller; Illustration to Thomson's 'Seasons' (Winter). A traveller trudging deep in snow, with his dog beside him, on a hillside under darkening sky.
Indian ink; $3\frac{1}{2} \times 2\frac{3}{4}$ in.
Engraved by Neagle, 1794, pl. 12.

(*c*) The Gleaner; Illustration to Thomson's 'Seasons.' A girl carrying a sheaf on her head and leading a child by the hand; she looks r. Behind, three reapers among the corn.
Indian ink; $4 \times 2\frac{3}{4}$ in.
Engraved.

19. 'Hush, My Dear, lie still and slumber'; Illustration to the 'Cradle Hymn' of Dr. Watts. A mother seated r. by the cradle of her sleeping child, and gazing down on it; behind her kneels a boy, and at the l. an angel rocking the cradle; above, two cherubs floating in a burst of light.
Water colours; roy., $4\frac{1}{2} \times 3\frac{3}{4}$ in.
Engraved in stipple by P. W. Tomkins, 1808, for Sharpe's 'Poets,' Watts, Vol. II., p. 208.

20. Study for the same Subject, etc. A slight design for the last subject, without the angel or kneeling boy; also a number of slight studies for an illustration to Watts' lines—

> 'Death is the storm; she smiles to hear it roar,
> And bids the tempest waft it from the shore.'

Man setting sail to the storm with the Soul steering his boat and Death urging the storm.
Pen-and-sepia, with sepia wash; roy., $7\frac{7}{8} \times 6\frac{3}{4}$ in.
The last subject engraved in stipple by P. W. Tomkins, 1807, as frontispiece to Watts, Vol. I.

21. Two on one mount, roy., viz. :—

(*a*) Illustration to 'The Vicar of Wakefield'; the Breakfast. The Primrose family breakfasting in the honeysuckle arbour; the Vicar and his wife at the l., Olivia and Sophia at the r., one of the small boys blowing a fire in the foreground, the other on his father's knee; Moses, standing on the further side of the table, points out the approach of Mr. Thornhill.
Water colours; $2\frac{5}{8} \times 2\frac{3}{8}$ in.
Engraved by C. Heath as vignette on title to an edition published by Suttaby, 1808.

(*b*) Illustration to 'The Vicar of Wakefield'; Olivia's Home-coming. Olivia entering the cottage l., supported by her father, while the two youngest boys cling to her dress; the mother sits averted; at the r. Sophia and Moses come forward.
Water colours; $3\frac{7}{8} \times 2\frac{7}{8}$ in.
Engraved by C. Heath, 1808, p. 136.
Nos. 14–21 were bequeathed by Henry Vaughan, Esq., August, 1900.

22. Two on one mount, roy., viz.:—
(*a*) Illustration to Day's 'Sandford and Merton'; the Reconciliation. Tommy Merton embracing Harry Sandford after their quarrel. Mr. Barlow coming up in the background.
Indian-ink wash and pen; oval; $4\frac{1}{2} \times 3\frac{1}{2}$ in.
Engraved by T. Medland as frontispiece to Stockdale's edition of 1789.
Purchased December, 1853.

(*b*) Illustration to 'The Vicar of Wakefield,' Chapter VIII.; the Dance. The Vicar seated under the eaves of his house, with a fiddler beside him, and his wife standing on his farther side; a couple dancing in the background, and a youth's figure half seen in the foreground.
Indian-ink wash and pen; $4\frac{5}{8} \times 3\frac{1}{2}$ in.
Engraved by Birrell, 1792.
Purchased May, 1856.

23. Two on one mount, roy., viz.:—
(*a*) Illustration to 'Clarissa Harlowe' (1784), Vol. I., Letter XXXVI. Clarissa coming out of the wood-house l., and turning back startled by the appearance of Lovelace from beyond some stacks of wood in the background.
Indian ink; $4\frac{3}{4} \times 2\frac{7}{8}$ in.
Engraved in reverse by Heath, Vol. I., p. 110; pl. ii.

(*b*) Illustration to 'Clarissa Harlowe,' (1784), Vol. III., Letter IV. Miss Howe sitting on a seat under trees in a garden, writing to Clarissa; in the l. background is the house, and Mrs. Howe partly seen. (The last figure is omitted in the engraving.)
Indian ink; $4\frac{1}{2} \times 2\frac{7}{8}$ in.
Engraved by Heath, Vol. III., p. 316; pl. xxi.

24. Two on one mount, roy., viz.:—
(*a*) Illustration to 'Clarissa Harlowe,' (1784), Vol. V., Letter X. Clarissa in hat and cloak stopped from going out by Lovelace, who kneels and supplicates her r.; Mrs. Moore and Miss Rawlins stand l.
Indian ink; $4\frac{3}{4} \times 2\frac{3}{4}$ in.
Engraved in reverse by Heath, Vol. V., p. 668, pl. xxiv.

(*b*) Illustration to 'Clarissa Harlowe,' (1784), Vol. VI., Letter LXV. Sally Martin and Polly Horton visiting the sponging house and expostulating with Clarissa, who sits with head averted.
Indian ink; $4\frac{5}{8} \times 2\frac{5}{8}$ in.
Engraved in reverse by Heath, Vol. VI., p. 884, pl. xxxiii.
Nos. 23 and 24 were bequeathed by Henry Vaughan, Esq., August, 1900.

25. Six on one mount, roy., viz.:—
(*a*) Illustration to a Pocket Almanack. A child embracing a woman outside a cottage. Inscribed *January. Sprang with extended arms.*
Indian ink; $1\frac{3}{8} \times 2\frac{1}{4}$ in.

(*b*) Illustration to a Pocket Almanack. A man and boy saying good-bye to a woman; a coach in the background. Inscribed *Let us go then. Vol. I., p.* 136.
Indian ink; $1\frac{3}{8} \times 2\frac{1}{4}$ in.

(*c*) Illustration to a Pocket Almanack. A boat in a storm, and a man and child drowning. Inscribed *They were both drowned. V.* 2, *p.* 53.
Indian ink; $1\frac{3}{8} \times 2\frac{1}{4}$ in.

(*d*) Illustration to a Pocket Almanack. A duel in a field. Inscribed *Sir Charles took aim. V.* 2, *p.* 312.
Indian ink; 1⅜ × 2¼ in.

(*e*) Illustration to a Pocket Almanack. The porch of a house; a lady giving something to the driver of a carriage standing r.; a lady and gentleman l. Inscribed *May* 1.—*What is this for, Mistress? V.* I., *p.* 32.
Indian ink; 1⅜ × 2¼ in.

(*f*) Illustration to a Pocket Almanack. An old soldier sitting at table with a man and woman; a boy entering l. Inscribed *Vol. I., p.* 145.—*The boy found him sitting.*
Indian ink; 1⅜ × 2¼ in.

26. Six on one mount, roy., viz.:—

(*a*) Illustration to Rogers' 'Pleasures of Memory.' A view of Chelsea Hospital ('Go, with old Thames, view Chelsea's glorious pile').
Indian ink; 1 × 1⅜ in.

(*b*) Illustration to 'The Pleasures of Memory.' Three schoolboys giving to an old beggar. Inscribed *His tresses silver-gray. May* 2.
Indian ink; 1¼ × 2 in.

(*c*) Illustration to 'The Pleasures of Memory.' A gipsy cooking under a tree with two children l. behind her and husband sleeping on the ground; two boys approaching r. Inscribed *Gaz'd on her sun-burnt face. May.*
Indian ink; 1¼ × 2 in.

(*d*) Illustration to 'The Pleasures of Memory.' A Nun, kneeling at a shrine, with head averted. Inscribed *At the shrine neglect her beads. July.*
Indian ink; 1⅜ × 2¼ in.

(*e*) Illustration to 'The Pleasures of Memory.' Skiddaw from Derwentwater. Inscribed *From Skiddaw's purple crest.*
Indian ink; 1¼ × 2 in.

(*f*) Illustration to 'The Pleasures of Memory.' A fireside with a family circle; the father in an armchair with two children, the mother leaning by the mantelpiece, and two boys on a stool r. Inscribed *And sees a smiling circle. Dec.*
Indian ink; 1¼ × 2 in.
Engraved for the 'Royal Engagement Pocket Atlas.'
Nos. 25 and 26 were purchased May, 1856, at the Rogers sale.

27. Two on one mount, roy., viz.:—

(*a*) Illustration to a Story. Scene in a kitchen; a young man sitting by the fire, and turning to embrace a woman who takes a string of onions from the wall; two cronies, one smoking, the other drinking, in the foreground r. and l.
Sepia wash and pen; 2½ × 2¾ in.

(*b*) Corporal Trim moralizing in the Kitchen; Illustration to 'Tristram Shandy.' 'Are we not here now,' continued the corporal (striking the end of his stick perpendicularly on the floor, so as to give an idea of health and stability), 'and are we not (dropping his hat upon the ground) gone in a moment?' Trim stands towards the r., contemplating his hat, while a maid cries on his shoulder; the coachman at the l. and the butler, sitting with a tankard on his knee, stare at the hat; the cook, busy at the fire l., turns round to listen; and a girl in the foreground scouring a pan, looks up in wonder.
Sepia wash and pen touched with water colours; 4⅞ × 3⅝ in.
Engraved by W. Finden in the 'Forget-Me-Not' for 1828, p. 157.

28. Two on one mount, roy., viz:—

(*a*) Illustration to Charlotte Smith; Sonnet XXVI. The boy Otway lying on the sloping bank of the Arun, under a rock, with a wreath in his hand. In an oval.
Water colours; 4 × 2½ in.
Engraved by Thornthwaite for 'Elegiac Sonnets,' 1792, p. 26.

(*b*) Illustration to Charlotte Smith; Sonnet XII. The Poetess seated, book in hand, 'on some rude fragment of the rocky shore.'
Water colours; 4 × 2½ in.
Engraved by Neagle, 'Elegiac Sonnets,' 1722, p. 8.

29. Illustration to a Song, 'How oft when watching Stars,' by T. Moore. A girl sitting by a window having just laid by her lute to listen to her lover piping on a moonlit bank outside.
Water colours; roy., 5¼ × 6¾ in.
Engraved by C. Marr, and published 1822.

30. Two on one mount, roy., viz.:—

(*a*) Illustration to S. Gessner's Poem, 'The First Navigator.' The youth with his paddle in his hand, pausing r. on the threshold of the hut; Melida with welcoming gesture gazes at him, and her mother rises from her seat in astonishment.
Water colours; 3¾ × 3¼ in.
Engraved by R. H. Cromek, Gessner's Works, 1802, Vol. II., p. 273.

(*b*) Illustration to the Same Poem. Matilda and the Youth, with their arms around each other, led by Love to a bower of roses, about which cupids hover.
Water colours; 3¾ × 3⅜ in.
Engraved by R. H. Cromek, Gessner's Works, Vol. II., p. 279.

31. Two on one mount, roy., viz:—

(*a*) Bride and Bridegroom; Illustration to Gessner's Poems. A bride and bridegroom standing embraced under a bower, with cupids floating above.
Water colours; 3¾ × 3¼ in.
Engraved by R. H. Cromek, but apparently not used in the edition of 1802.

(*b*) Illustration to Gessner's 'Daphnis.' Phillis seated by Daphnis and giving him fruits to eat, while her mother stands r., basket in hand, looking on.
Water colours; 4½ × 3¾ in.
Engraved by R. H. Cromek, Gessner's Works, Vol. III., p. 61.

32. Illustration to the Arabian Nights. An eagle carrying off the turban of Cogia Hassan, who stares up in fright; in the background a city.
Water colours and pen outline; roy., 6¾ × 5 in.
Engraved by J. Romney.
Formerly in the collection of Samuel Rogers.

33. 'The Young Italian'; Illustration to a Story. A girl standing on a semicircular balcony and leaning on a white trellis-work to bid farewell to a youth below, who half turns and lifts his cap.
Water colours; roy., 7⅛ × 5½ in.
Engraved by C. Heath, 1824, 'Tales of a Traveller,' p. 153.

34. *Ob.* Study for the Last Subject. A very slight sketch of the composition last described. At the side three slight figure studies.
Pen-and-ink; roy., 4¼ × 5⅝ in.

Rev. Slight Studies of Figures.
Pen-and-ink.

35. 'Walfret Webber'; Illustration to a Story. An alehouse scene: at a table is seated l. a man with a frightened face, to whom a trueulent seaman sitting r. is talking; behind the first figure is another sailor with a patch over his eye: three other men drinking at the farther end of the table.
Water colours; roy., 7⅛ × 5¾ in.
Engraved by J. H. Watt, 1824, 'Tales of a Traveller,' Vol. II., p. 299.

36. Study for the Last Subject. Two slight studies of a sailor seated smoking.
Pen-and-ink; roy., 3½ × 3 in.

37. Two on one mount, roy., viz.:—
(*a*) Study for part of a Design for Bowyer's Historic Gallery. Three naked boys lifting the lance of a Knight, while two others hold his shield; a plumed helmet lies on the ground r.
Indian ink; 3⅝ × 6 in.
This group was engraved by W. Finden as a tailpiece in Rogers' Poems, 1834, p. 270.

(*b*) The same Subject; the Complete Design. An oval composition; the group just described is at the r., with a pillar behind; at the l. two female figures are standing, the other seated and writing in a book.
Pen-and-ink and water-colour wash; oval; 5¼ × 7⅛ in.
Engraved in Bowyer's Historic Gallery, 'Coins, Medals, etc., relative to the English History.'
Nos. 27–37 were bequeathed by Henry Vaughan, Esq., August, 1900.

38. Study for Illustration to Cowper's 'Homer' (Iliad VI.). Hector with Andromache beside him, stretching out his hands to the child, Astyanax, who clings to his nurse's neck, frightened by his father's helmet.
Neutral-tint wash and pen; roy., 7 × 4¾ in.
A different composition of the same subject was engraved by R. H. Cromek, Cowper's 'Homer,' 1810, Vol. I., p. 204.
Purchased May, 1856, at the Rogers sale.

39. Illustration to a Story. A man with a torch entering a room, to the terror of another man and two women who are grouped together r.; one of the women faints, the other tries to run away. Over the door are a death's head and chains.
Indian-ink wash and pen; roy., 5⅛ × 3⅜ in.
Engraved in the 'Lady's Magazine,' 1781, with the title 'The Inquisition.'
Purchased August, 1859.

40. Tortures of the Inquisition. The torture chamber with three inquisitors and a clerk at a table by the further wall; at the l. a man is being hoisted to the roof by his wrists tied behind him, in the foreground another is chained to the ground with a fire at his feet; at the r. a third victim is being flayed, a fourth put to the torture by water, and a fifth crucified head downwards.
Indian ink; roy., 6½ × 4 in.
Engraved.
Purchased February, 1863.

[41–42] Illustrations to Rogers' 'Pleasures of Memory,' 1794.

41. The Death of Julia. Julia lying senseless on the shore of Derwentwater, supported by her lover l. and father r.; beyond, the wrecked boat.
Water colours; roy., 3½ × 2⅝ in.
Engraved by J. Neagle, p. 64.

42. Two on one mount, roy., viz.:—
(*a*) Spirits of the Dead. Three spirits of the dead watching over a friend asleep. ('Oft may the Spirits of the dead descend, to watch the silent slumbers of a friend.') With another study of the same subject.
Pen-and-ink; 2⅜ × 3¾ in.

(*b*) Study for the same Subject. Study for the same composition. With another study of the sleeper.
Pen-and-ink; 2⅝ × 3¾ in.
Engraved by Heath, but apparently not used.

[43–56] Illustrations to Rogers' Poems, 1812.

43. Two on one mount, roy., viz. :—

(*a*) Studies for a Vignette. A sheet of studies of naked boys playing with a sword and shield.
Pen-and-ink; $3\frac{3}{4} \times 5\frac{3}{8}$ in.
Engraved on wood by Clennell, p. 37.

(*b*) Studies for a Vignette. Six studies of two naked boys, one with a shepherd's crook, looking at a monument with urn above.
Pen-and-ink; $6\frac{3}{4} \times 8\frac{3}{8}$ in.
Engraved on wood by Clennell, p. 104.

44. Three on one mount, roy., viz :—

(*a*) Study for a Vignette. A boy asleep, with a flower in his hand.
Water colours; $1\frac{1}{2} \times 3$ in.
Engraved on wood by Clennell, p. 155.

(*b*) Study for Vignette. A boy asleep, with cherubs hovering over him.
Pen-and-ink; $2\frac{3}{4} \times 3\frac{1}{8}$ in.
Engraved on wood by Clennell, p. 65.

(*c*) Study for the same Vignette as the last.
Pen-and-ink; $3 \times 9\frac{1}{4}$ in.

45. Two on one mount, roy., viz. :—

(*a*) Girl with folded Arms. A girl with bared bust standing with folded arms, looking r.
Indian-ink wash and pen; $3\frac{7}{8} \times 1\frac{7}{8}$ in.
Engraved on wood by Clennell, p. 66.

(*b*) Studies for the same Subject (?). Sheet of studies of a girl standing in various attitudes, holding apparently a bird to her breast.
Pen-and-ink; $7\frac{3}{8} \times 4\frac{3}{4}$ in.

46. Three on one mount, roy., viz. :—

(*a*) A Child sitting in a Garland.
Pen-and-ink; $1\frac{3}{4} \times 2$ in.
Engraved on wood by Clennell, p. 150.

(*b*) The same Subject. A child sitting in a garland plucking a rose.
Pen-and-ink over pencil; $2\frac{3}{8} \times 2\frac{1}{8}$ in.

(*c*) Studies for a Vignette. Cupid with a basket of flowers; a number of slight sketches.
Pen-and-ink; $2\frac{3}{4} \times 4\frac{1}{8}$ in.
Engraved on wood by Clennell, p. 154.

47. Three on one mount, roy., viz. :—

(*a*) Study for a Vignette. Two naked boys playing with a sword.
Sepia wash and pen; $2 \times 1\frac{7}{8}$ in.

(*b*) Study for a Vignette. A mother seated, embracing her child.
Pen-and-ink; $2\frac{3}{8} \times 2$ in.

(*c*) Studies for a Vignette. Five studies of a young mother kneeling and embracing her child.
Pencil; $4\frac{3}{4} \times 8\frac{1}{2}$ in.

48. Two on one mount, roy., viz. :—

(*a*) Studies for a Vignette, etc. A girl standing between two Cupids (several studies); two children reading; and the 'Torso of the Vatican.'
Pen-and-ink; $5\frac{5}{8} \times 6\frac{5}{8}$ in.
The first subject was engraved on wood by Clennell, p. 138.

(*b*) Studies for Vignettes. A sheet of studies; two Cupids in a boat; two Cupids kissing, etc.
Pen-and-ink; $6 \times 7\frac{3}{8}$ in.
Engraved on wood by Clennell, p. 135 and p. 143.

49. Three on one mount, roy., viz.:—

(*a*) Frieze of Children. Seven children frightened by Cupid coming among them with an old man's mask on. ('From the Marlborough gem'; note by Mr. Vaughan.)
Sepia wash and pen; 1¾ × 5¼ in.
A similar subject was engraved on wood by Clennell, p. 127.

(*b*) Frieze of Cupids gathering Fruit. Five Cupids, one with an old man's mask, through the mouth of which he puts a hand to take fruit from a basket.
Sepia; 2¼ × 7 in.

(*c*) Frieze of Cupids gathering Grapes. Five Cupids gathering grapes from a vine, the fifth (at the r.) with a goat.
Sepia; 2⅛ × 7½ in.

50. Four on one mount, roy., viz.:—

(*a*) A Cupid playing a Harp.
Slight pen-and-ink sketch; 1¾ × 1 in.
Engraved on wood by Clennell, p. 82.

(*b*) Cupid kissing the Genius of a Flower.
Pen-and-ink sketch; 1½ × 1⅝ in.

(*c*) The same Subject. Complete study.
Pen-and-ink; 1¾ × 1⅝ in.
Engraved on wood by Clennell, p. 114.

(*d*) A Child sailing in a Shell. Three studies.
Pencil; 4⅜ × 4⅜ in.
Engraved on wood by Clennell, p. 183.

51. Sheet of Studies for Illustrations. The Nun at the shrine, inscribed *p. 41, l. 7, neglect her beads to trace* (three studies); a soul flying among angels, inscribed *the trembling spirit wing her flight, p. 67, l. 9;* a Cupid blowing a horn in a boy's ear; three children under a canopy; a frieze of children gathering fruit, etc.
Pen-and-ink; roy., 7⅝ × 11¾ in.
The first subject was engraved on wood by Clennell, p. 115; the third, p. 176; the fourth, p. 133.

52. Two on one mount, roy., viz.:—

(*a*) A Seated Figure. A young man, cloaked, and seated facing to front. Adapted from a figure by Michelangelo on the ceiling of the Sistine Chapel. Inscribed *Michelangelo, Woodcut in Rogers.*
Pen-and-ink; 4⅜ × 2⅜ in.
Engraved on wood by Clennell, p. 205.

(*b*) A Seated Figure. A cloaked and seated figure, with chin resting on one hand; adapted from a figure by Michelangelo.
Pen-and-ink; 2⅜ × 3 in.
Engraved on wood by Clennell, p. 233.

53. Two on one mount, roy., viz.:—

(*a*) Cupid with a Goose. Two studies of Cupid holding a goose.
Pencil; 1¾ × 3⅝ in.
Engraved on wood by Clennell, p. 242.

(*b*) Girls Gathering Grapes. A group of girls seated under a vine.
Pen-and-sepia sketch; 1½ × 4¼ in.
Engraved on wood by Clennell, but not used.

54. Two on one mount, roy., viz.:—

(*a*) A Young Cavalier. A young cavalier, with a troop following him, partly seen at the l.
Sepia wash and pen; 2⅓ × 2¾ in.
Engraved on wood by Clennell, p. 261.

(*b*) A GROUP; MOTHER AND CHILDREN. A young mother seated with three children round her; one at her feet, one on her knee, and one standing by her shoulder and about to kiss her.
Sepia; 4½ × 2⅝ in.
Engraved on wood by Clennell, but not used.

55. Two on one mount, roy., viz.:—

(*a*) GROUP OF THREE MEN STANDING TOGETHER.
Pen-and-ink, with black background; 2 × 1⅝ in.
A similar group occurs in the artist's picture of 'Lord Russell taking leave of his friends,' engraved by C. Knight.

(*b*) A MAN FOLLOWING A LADEN DONKEY.
Pen-and-ink, with black background; 2¼ × 3 in.
Engraved on wood by Clennell, p. 275.

56. 'INTEMPERANCE.' Antony embracing Cleopatra, who sits with him on a couch and holds a pearl in her lifted hand. With slight sketches of Satyrs.
Pen-and-ink, with indigo wash; roy., 4¾ × 7 in.
Engraved on wood by Clennell, p. 276. See also No. 102, where the composition of which this is a part is described.

[57–72] Illustrations to Rogers' 'Italy,' 1830.

57. SHEET OF STUDIES FOR 'JORASSE.' Three studies for the sitting figure of Jorasse, study for the group of girls listening to him, and a study for the whole composition.
Pen-and-ink and Indian-ink wash; roy., 8¼ × 6½ in.
Engraved by W. Finden, p. 20.
Another study is described below, No. 82 (*b*).

58. CRISTINE IMMURED; TWO STUDIES. Cristine standing in a hollow of the wall, which two men below are bricking up. With a slighter study of the same composition.
Indian-ink wash and pen; roy., 6½ × 8¾ in.
Engraved by D. Allen, p. 43.

59. THE TOMB OF FOSCARI. A tomb with recumbent effigy in a vault, guarded by two men at arms.
Indian ink; roy., 5¼ × 4⅞ in.
Engraved by Goodall, p. 75.

60. GINEVRA. The portrait of Ginevra hanging in an alcove above the chest in which she was imprisoned.
Indian ink; roy., 7 × 5⅜ in.
Engraved by Goodall, p. 96.

61. *Ob.* STUDY FOR THE SAME SUBJECT. Study for the figure of Ginevra. Inscribed with lines from the poem *She sits inclining forward as to speak, etc.*
Pen-and-ink; roy., 8⅜ × 7¼ in.

Rev. SLIGHT STUDIES FOR THE SAME SUBJECT.
Pen-and-ink.
Goodall's engraving is mounted with this study.

62. Two on one mount, roy., viz.:—

(*a*) THE WIDOW DONATI SHOWING HER DAUGHTER TO GIOVANNI BUONDELMONTE. The widow standing in a doorway and unveiling her daughter's face to Buondelmonte who rides up from the r.
Pen-and-ink slight sketch; 3⅜ × 5¼ in.

(*b*) THE SAME SUBJECT. Slight sketch of the same composition, with the figure of Buondelmonte repeated.
Pen-and-ink; 3½ × 5½ in.

63. Two on one mount, roy., viz :—
   (*a*) Studies for 'The Pilgrim.' The kneeling figure of the Pilgrim praying, with another slight study in pencil.
   Pen-and-ink; 3¾ × 2¾ in.
   Engraved by Goodall, p. 126.
   (*b*) The Tournament. Slight sketch of a tournament in front of St. Mark's, Venice.
   Pen-and-ink; 4¼ × 5¼ in.
   Engraved by Goodall, p. 84.

64. Two on one mount, roy., viz. :—
   (*a*) The Pilgrim's Return. Slight sketch of the pilgrim with his friends gathering round him.
   Pen-and-ink; 4 × 4⅛ in.
   Engraved by W. Finden, p. 130.
   (*b*) The Judgment Seat; Illustration to Poems (1834). Four judges on their seat.
   Indian-ink wash and pen; 3⅛ × 3½ in.
   Engraved by W. Finden, 'Poems,' p. 89.

65. Studies for 'An Interview.' A young man helping a lady to alight from her horse; at the r. an attendant holding another horse. With a slight study of the two male figures.
   Pen-and-ink sketch; roy., 8¼ × 5⅞ in.
   Engraved by W. Finden, p. 131.

66. Four on one mount, roy., viz. :—
   (*a*) Study from Raphael's 'Transfiguration.'
   Indian ink; 2⅜ × 1¾ in.
   (*b*) Studies for 'The Death of Raphael.' Three figures of seated mourners.
   Indian-ink wash and pen; 2⅛ × 3 in.
   (*c*) Study for 'The Death of Raphael.' Slight sketch of the painter lying on his death-bed.
   Pen-and-ink; 1⅝ × 2⅝ in.
   (*d*) Study for 'The Death of Raphael.' Study for a composition different from that adopted for the book. The painter lying on his death-bed, with his scholars standing or kneeling round it l.; the picture of the Transfiguration at the r.
   Indian-ink wash and pen; 4⅝ × 5½ in.
   A different composition was engraved by Robinson, p. 144.

67. Study for 'The Nun.' Sketch for the composition; the novice kneeling r. at the altar with the priest standing beside her; groups of friends kneeling at either side.
   Indian-ink wash and pen; roy., 4⅝ × 6⅜ in.
   Engraved by Humphreys, p. 162.

68. Children at Sorrento. Three children on the sea-shore with shells in their hands; at the l. an older girl with a baby in her arms, and a child behind stooping to gather a shell.
   Indian ink; roy., 4½ × 6¾ in.
   Engraved by J. H. Robinson, p. 212.
   No. 68 was purchased May, 1856.

69. Three on one mount, roy., viz. :—
   (*a*) Children at Sorrento. Slight study for the composition.
   Pen-and-ink outline; 3¾ × 5½ in.
   (*b*) Study for the same Subject. Slight sketch for the group of children; the figure at the l. lightly indicated.
   Indian ink; 3¾ × 5½ in.

(*c*) Study for the Same Subject. Inscribed beneath the figures *Ann, a baby—R.C.—Alfred—T.P.C.* ('Children of R. Chambers'; note by Mr. Vaughan.)
Indian-ink wash and pen; 4¼ × 5⅛ in.
From the Esdaile Collection.

70. Two on one mount, roy., viz.:—
(*a*) Study for 'The Harper.' Study for the figures of the Blind Harper and the Child.
Indian-ink wash and pen; 3⅜ × 3 in.

(*b*) Study for 'The Harper.' The blind harper seated r. by a fountain, with a boy resting beside him asleep and his harp l.
Indian-ink wash and pen; 3⅞ × 4½ in.
Engraved by Davenport, p. 220.

71. Two on one mount, roy., viz.:—
(*a*) Neapolitans Dancing. Slight sketch of a man and woman dancing while others sit looking on.
Sepia wash and pen; 2⅛ × 4 in.
Perhaps a study for the similar subject engraved by J. H. Robinson, p. 196.

(*b*) 'War'; Archers Shooting. A company of archers aiming with long bows towards the l.; at their feet, a dead body.
Sepia wash and pen; 2¼ × 4 in.
Apparently a first thought for the subject (Men-at-Arms by their Horses) engraved by W. Finden in 'Poems,' 1834, p. 242.

72. Two on one mount, roy., viz.:—
(*a*) Cupids and Flowers. A cupid sitting with a basket of flowers on his lap, and another cupid standing by him.
Pen and sepia sketch; 2½ × 2¾ in.

(*b*) The Gondola. A young man handing a girl into a gondola.
Indian-ink wash and pen; 5½ × 4½ in.
Illustration to 'Italy,' p. 65, but not engraved.

[73–83.] Illustrations to Rogers' Poems, 1834.

73. The Swing. A girl sitting in a swing which hangs from crossing boughs, and swung by two companions, one at either side: three other girls sit on a grass bank l., two in the foreground and the third behind.
Indian ink; roy., 5⅞ × 7⅛ in.
Engraved by W. Finden, p. 10.

74. Study for 'The Swing.' Slight study for the composition, rather different from that adopted; the swing is higher in the air.
Pen-and-ink sketch; roy., 4⅞ × 4¼ in.
Finden's engraving is mounted with this drawing.

75. Lady Jane Grey at her Studies. Lady Jane Grey sitting reading in an oriel window; outside, a view of wooded slopes and a party of ladies and gentlemen hawking.
Indian ink; roy., 8⅞ × 7½ in.
Engraved by W. Finden, p. 72.

76. Study for the last Subject. Slight sketch of the same composition.
Indian-ink wash and pen; roy., 6½ × 2⅛ in.
Finden's engraving is mounted with this drawing.

77. The Lovers. Two lovers reading together on a sofa in an alcove; she holds the book, while he holds her waist and looks over her shoulder.
Water colours; roy., 3⅝ × 2⅝ in.
Engraved by W. Finden, p. 78.

78. Sir Thomas More's Farewell to his Daughter. Sir Thomas More embracing his daughter Margaret on his way to execution; the headsmen and three yeomen with halberds stand r., four other yeomen l.
Pen-and-ink outline (traced); roy., 7⅝ × 12¼ in.
Engraved (the central group only) by W. Finden, p. 111. The print is mounted with the drawing.

79. A Fountain. A fountain with a niche, in which two boys hold up an urn for the water to flow from into a basin beneath.
Indian ink; roy., 4¾ × 3¾ in.
Engraved by W. Finden as tailpiece to 'An Epistle to a Friend,' p. 128.

80. The Guitar. A boy sitting on a window ledge and playing a guitar. (After Parmigianino.) With separate studies of the hands.
Pen-and-ink, with water-colour tint; roy., 4⅛ × 5½ in.
Engraved by Engleheart, p. 138.

81. 'The Tear.' A girl sitting alone with head bent and letting drop a tear.
Indian ink; roy., 5¼ × 6¼ in.
Engraved by W. Finden, p. 180.

82. Two on one mount, roy., viz.:—
(*a*) A Girl Walking. A girl walking towards the l. with skirt tucked up about her waist.
Indian-ink wash and pen; 3¼ × 1⅛ in.
Engraved by W. Finden as tailpiece, p. 59.
(*b*) 'Jorasse'; Illustration to 'Italy.' Jorasse sitting on the ground, while a group of wondering girls come l. to ask him his story.
Indian-ink wash and pen; 5 × 5¾ in.
Engraved by W. Finden, 'Italy,' p. 20. See No. 57, above.

83. 'An Italian Song.' A girl sitting under a tree by a cottage and weaving a laurel wreath; two doves on the bough above.
Indian ink; roy., 7 × 9¼ in.
Engraved by W. Finden, p. 200.

84. Five on one mount, roy., viz.:—
(*a*) Study of a Naked Child.
Pen-and-ink and water colours; 2 × 1 in.
(*b*) Two Boys Wreathing an Ox's Head.
Sepia wash and pen; 2⅛ × 3¼ in.
(*c*) The same Subject. Differently arranged, with one boy kneeling, the other standing.
Sepia wash and pen; 2½ × 3 in.
(*d*) Two Cupids on a Bank of Flowers.
Water-colour tint and pen; 1½ × 2⅛ in.
(*e*) Sheet of Studies. Several studies for a cupid sitting within a garland; two cupids standing together; a girl, etc.
Sepia wash and pen; 4 × 6 in.

85. Three on one mount, roy., viz.:—
(*a*) A Soul borne to Heaven by Angels.
Indian-ink wash and pen; 2¾ × 2½ in.
(*b*) Cupids Blowing Soap-bubbles. Two studies of three cupids sitting round a basin and blowing bubbles.
Pen-and-ink; 4¾ × 2¾ in.
(*c*) Cupid playing an Organ. Four studies of Cupid playing an organ, etc.
Pen-and-ink; 4½ × 1½ in.

86. An Old Man Reading. An old man in a loose gown and spectacles seated reading in a large book.
Indian ink; roy., 3¾ × 3¾ in.
Engraved anonymously: 'Unpublished, the plate having become corroded,' according to a note by Mr. Vaughan. A similar figure was used as Pantaloon in 'The Seven Ages of Man,' engraved by Bromley.

87. Three on one mount, roy, viz.:—

(*a*) The Schoolboy; Study for an Illustration to Shakespeare's 'Seven Ages of Man.' Two studies of the schoolboy 'creeping like snail unwillingly to school.'
Pen-and-ink; $2\frac{3}{4} \times 2\frac{3}{4}$ in.
One of a set; 'Shakespeare's Seven Ages of Man Illustrated,' engraved in stipple by W. Bromley and published 1799.

(*b*) Three Studies for the same Subject.
Pen-and-ink; $2\frac{7}{8} \times 2\frac{7}{8}$ in.

(*c*) The Infant; Study for the 'Seven Ages of Man.' Two studies of an infant at its mother's breast.
Pen-and-ink; $2\frac{7}{8} \times 4$ in.
The composition was engraved by Bromley.

88. Three on one mount, roy., viz.:—

(*a*) Study for 'The Schoolboy.' Slight study for the mother watching from the door her boy on his way to school.
Pen-and-ink; $1\frac{1}{2} \times 1\frac{5}{8}$ in.

(*b*) Study for the same Subject. Slight study of the boy and of his mother.
Pen-and-ink; $1\frac{7}{8} \times 2\frac{3}{4}$ in.

(*c*) Study for 'The Infant.' Slight study of the mother with her child in her arms.
Pen-and-ink; $3\frac{3}{4} \times 2\frac{3}{4}$ in.

89. Holy Communion. A group of three women kneeling to receive the cup from the hands of a priest; at the r. is a man kneeling with head in his hands, and beyond him an old woman and two men, partly seen.
Indian ink; roy., $6\frac{3}{4} \times 5\frac{3}{8}$ in.
Engraved as one of a set illustrating the Rites of the Church.
Nos. 41–89 (with the exception of No. 68) were bequeathed by Henry Vaughan, Esq., August, 1900.

90. 'The Profession.' A novice standing in front of an altar, with the priest about to throw the veil over her, and a row of nuns on either side.
Water colours with pen outlines; roy., $5\frac{5}{8} \times 4\frac{1}{2}$ in
Engraved by Charles Heath, 1824, as illustration to a story.
Purchased May, 1856.

91. 'Nurs'd at Home.' A nurse stretching out her arms to take a child which clings to its mother's neck.
Water colours; roy., $9\frac{7}{8} \times 7\frac{5}{8}$ in.
Engraved in stipple by J. Strutt, 1795, with the figure of the nurse altered.
('Supposed to be the artist's wife and child.' Note by Mr. Vaughan.)

92. Portrait of Dante. A bust of Dante in profile, in an oval, with two angels below leaning on a monument.
Indian-ink wash and pen; roy., $5\frac{1}{2} \times 3\frac{3}{4}$ in.
Engraved by R. H. Cromek, and published 1802.

93. Two on one mount, roy., viz.:—

(*a*) Design for Frame to Engraved Portrait of Henry I. Below the oval portrait a monument with the Wreck of the White Ship in relief and *Henry I.* beneath; at the sides, a Pope and a Cardinal.
Indian-ink wash and pen; $7\frac{1}{8} \times 4\frac{1}{2}$ in.
Engraved.

(*b*) Design for Frame to Engraved Portrait of Edward V. Below the oval portrait a monument with relief of the two princes in the Tower and *Edward VI.* [sic]; at the sides, two mourning figures.
Indian-ink wash and pen; $6\frac{7}{8} \times 4\frac{3}{8}$ in.
Engraved.

94. Two on one mount, roy., viz.:—

(*a*) Design for Frame to Engraved Portrait of Charles II. Below the oval portrait a monument with relief of the Landing of Charles at Dover and *Charles II.* beneath; at the sides a cavalier and lady.
Indian-ink wash and pen; 7 × 4⅜ in.
Engraved.

(*b*) Design for Frame to Engraved Portrait of David Hume. Below the oval portrait a trophy with the arms of England; at the side Britannia dictating to the Muse of History.
Indian-ink wash and pen; 7¼ × 4½ in.
Engraved.
Nos. 91–94 were bequeathed by Henry Vaughan, Esq., August, 1900.

95. Interior of St. Paul's Cathedral, as prepared for Nelson's Funeral. View under the dome, looking to the Choir, which is shut off by a screen and the organ; round the circular space are tiers of seats, and in the centre an enclosure, in and around which groups of ladies and gentlemen are walking.
Indian ink, touched with white; roy., 4 × 4¾ in.
Purchased August, 1861.

96. Monument to Chatham in Westminster Abbey. The monument by Bacon.
Indian-ink wash and pen; roy., 5⅝ × 3¾ in.
Engraved by Walker, for the 'European Magazine,' 1784.
Purchased August, 1859.

97. Monument to Garrick in Westminster Abbey.
Indian ink; roy., 5¾ × 3¾ in.
Engraved by Audinet, and published 1797.
Purchased with the Burney Collection, 1817.

[98–133.] Miscellaneous compositions, studies for paintings and decorative designs.

98. Mary Queen of Scots Summoned to Execution. The Queen rising from her chair with fingers still in the book she has been reading. turns r. to Lord Buckhurst who brings the death-warrant in his hand, accompanied by Beale; at the l. four ladies stand in various attitudes of grief and horror by the small table at which the Queen sat; in the background an open door, with a man in a red cloak (? Sir Amyas Paulet) leaning against the door post, shows a staircase and two soldiers with halberds.
Indian ink, tinted with water colours; imp., 13¼ × 16½ in.
Engraved in stipple by Gaugain.
Purchased December, 1873.

99. Girls in a Bower. An arbour, in which a girl seated r. is reading to three other girls who sit at the l.
Water colours; roy., 5⅜ × 6¾ in.
Purchased May, 1856, at the Rogers sale.

100. Two one one mount, roy., viz.:—

(*a*) The Canterbury Pilgrims Setting Out. The Pilgrims setting out on horseback from the Tabard Inn, and moving off towards the l., the Miller at their head playing on his bagpipe, and followed by the Host, who turns round to address a group of the others, the foremost being the Wife of Bath.
Indian ink; 2½ × 4 in.

(*b*) The Canterbury Pilgrims; Study for the Picture. The procession passes from r. to l., against a background of the Dulwich hills. At the head is the Miller with his pipes, then the Host turning round to the first group, the Doctor of Physic, Merchant, Serjeant-at-law, Franklin, Knight and Squire, the last in the foreground; just behind the Squire is his yeoman, then in a group the Ploughman, Parson, Nun's Priest, Nun, Lady Prioress, and Shipman, followed by the Oxford Scholar, the Manciple, and Chaucer himself. Then the Wife of Bath, riding a little

in front of the Pardoner, the Sompnour, the Monk, and the Friar; lastly, the Goldsmith, Weaver, Haberdasher, Dyer, and Tapestry Merchant bring up the rear.

Pen-and-ink outline; $2\frac{3}{4} \times 9\frac{3}{8}$ in.

Study for the picture painted in 1806, and now in the National Gallery. It was engraved by L. Schiavonetti (finished after his death by other hands). A small engraving was also made by W. H. Worthington.

Both purchased May, 1856, at the Rogers sale.

101. Two on one mount, roy., viz.:—

(*a*) 'Sans Souci'; Study for the Picture. A glade in a wood, with two vistas opening among leafy trees in the background; on the grass men and girls are dancing, and groups at the l. look on. Inscribed below 4 *feet* 3 *inches*.

Monochrome (blue-gray) wash and pen; 5 × 6 in.

(*b*) Study for the same Picture. The same composition, with more figures introduced. With sketches of heads in the margin.

Monochrome (gray) wash and pen; $9\frac{1}{8} \times 11\frac{1}{4}$ in.

The picture was exhibited at the Royal Academy, 1817.

Bequeathed by Henry Vaughan, Esq., August, 1900.

102. 'Intemperance'; design for Painting on the Staircase of Burghley House. In the centre of the composition, Antony and Cleopatra sit together, three Graces scattering flowers over them; Cleopatra drops the pearl in her cup, while Antony seems to restrain her with embracing arms; three cupids sit at their feet, and others in the sky aim at them with their bows; at the l. a cupbearer pours wine; in the foreground a satyr sleeps, and by him l. a nymph sits among fruit which a boy gathers from above; at the r. another nymph, kissed by a satyr, holds up a goblet for a hovering cupid to fill.

Pen-and-ink, partly washed with sepia and indigo; roy., $8\frac{3}{8} \times 9\frac{1}{4}$ in.

The decoration of the staircase at Burghley House, near Stamford, was executed by Stothard for the Marquis of Exeter, 1799–1803. The other subjects are 'War' and the 'Descent of Orpheus into Hell.'

Part of the present composition was engraved by Clennell for Rogers' Poems (1812). A study for the woodcut has been described above, No. 56.

Purchased June, 1889.

103. Rose, Shamrock and Thistle. The rose, thistle and shamrock on a shield supported by three boy genii r., one holding a compass and oar, the other two a cornucopia, and at the l. by two boys, one holding a caduceus, the other a drawing board.

Pen-and-ink, with water-colour wash; roy., 3 × 8 in.

Bequeathed by Henry Vaughan, Esq., August, 1900.

104. Three on one mount, roy., viz.:—

(*a*) A Flight of Angels. Four angels flying towards the r.

Sepia and indigo, with pen-and-ink outlines; 2 × $3\frac{3}{8}$ in.

(*b*) Arming the Knight. A knight, partly armed, receiving helmet and shield from two ladies, while a page fastens his spurs.

Indian-ink wash and pen; $3\frac{5}{8} \times 3\frac{1}{8}$ in.

(*c*) St. John supporting the Virgin Mary. The Virgin lying back with extended arms and closed eyes, on the knees of St. John, who bends over her. (Cut at the corners.)

Indian-ink wash and pen, with indigo background; $4\frac{5}{8} \times 4\frac{1}{4}$ in.

Purchased May, 1856, at the Rogers sale.

105. Seven on one mount, roy., viz.:—

(*a*) A Pleiad. A draped and floating figure with butterfly wings looking up r.

Indian-ink wash and pen; 3 × $1\frac{3}{8}$ in.

(*b*) A Pleiad. A similar figure with hands folded in front of her.

Indian-ink wash and pen; 3 × $1\frac{3}{8}$ in.

(*c*) A Pleiad. A similar figure with a wand, looking back r. over her shoulder.

Indian-ink wash and pen; 3 × $1\frac{3}{8}$ in.

(*d*) THREE PLEIADS. Three figures in a group, with scorpion and scales above.
Indian-ink wash and pen; 3¼ × 1½ in.

(*e*) A PLEIAD. Facing l. and looking up.
Indian-ink wash and pen; 3 × 1⅜ in.

(*f*) A PLEIAD. Turned l., with head looking back, and fingers lifting drapery.
Indian-ink wash and pen; 3 × 1⅜ in.

(*g*) A PLEIAD. Turned to r. and front, and looking l.
Indian-ink wash and pen; 3 × 1⅜ in.
These oval designs were made for Wedgwood cameos.

[106–112] Designs for the decoration of Buckingham Palace. These were the last important designs undertaken by the artist. They were to have been executed in sculpture for the drawing-room, great staircase, and throne room of the Palace, but on the death of George IV. in 1830 the scheme fell through.

106. Two on one mount, roy., viz.:—

(*a*) DESIGN FOR FRIEZE AT BUCKINGHAM PALACE: 'SPRING.' In the centre the Spring Goddess, wreathed with garlands, presents Venus on her sea-shell to a god who reclines on the ground r.; beyond Venus l., a ring of youths and maids dancing, and at the r. a similar dance with Cupid piping.
Sepia; 2⅜ × 13½ in.

(*b*) DESIGN FOR A FRIEZE AT BUCKINGHAM PALACE: 'SUMMER.' Apollo advancing in his chariot in the centre; at the l. a young man approaching a girl asleep on a bank, beyond which other girls are bathing; at the r. a shepherd piping to his love, another shepherd with his flock and two shepherdesses.
Sepia; 2⅜ × 13¾ in.

107. Two on one mount, roy., viz.:—

(*a*) DESIGN FOR A FRIEZE AT BUCKINGHAM PALACE; 'AUTUMN.' Ceres in the centre enthroned, sickle in hand; from her throne rise two horns of plenty, with Cupids taking fruit from them; at the l. young men and girls reaping; at the r. a similar band carrying home the sheaves.
Sepia wash and pen; 2⅜ × 13½ in.

(*b*) DESIGN FOR A FRIEZE AT BUCKINGHAM PALACE: 'WINTER.' In the centre the Genius of Winter hangs over a youth sleeping beside a wolf and a lion; at the l. a rustic family gathered round a fire; at the r. a man and woman hunting stags with hounds.
Sepia wash and pen; 2⅜ × 13½ in.

108. Two on one mount, roy., viz.:—

(*a*) DESIGN FOR RELIEF AT BUCKINGHAM PALACE: PARNASSUS. The poets seated on Parnassus, crowned by boy-genii who hover above them; in the centre Homer, with Virgil and Sappho (?) l. and Milton r.; beyond Virgil sits Dante, and at the extreme l. Petrarch talks with Tasso, Ariosto, and another; at the r. Shakespeare, and beyond him, Spenser and Chaucer and Camoens (?).
Sepia; 3¾ × 14 in.

(*b*) DESIGN FOR THE SAME RELIEF. The same composition varied in details, and less finished.
Sepia; 3⅞ × 16 in.

109. DESIGN FOR FRIEZE AT BUCKINGHAM PALACE: ANGELS OF VICTORY. Four Archangels standing with a wreath in either hand and with outstretched wings touching each other; in each of the three spaces beneath the wings are seen four angels with palms of victory.
Sepia; roy., 7⅞ × 16¼ in.

110. Design for Decoration of a Lunette at Buckingham Palace. A lunette with a blank shield in the centre and crown above, and foliated ornament in relief filling the rest of the space; on each side of the shield two child-genii springing from the cups of flowers and each holding a caduceus; r. and l. two baby-genii also terminating in flowers; the one at the l. playing on the reeds.
Sepia wash and pen; roy., $5\frac{3}{4} \times 16\frac{5}{8}$ in.

111. Four on one mount, ant., viz.:—

(*a*) Design for Frieze at Buckingham Palace. A frieze in two divisions; at the l. a ring of youths and girls dancing to a piper, a man with wife and child looking on; at the r. a family of seven, to whom a young man with a basket and hoe is entering from the l.
Sepia wash and pen; $2\frac{1}{4} \times 13\frac{1}{4}$ in.

(*b*) Design for Frieze at Buckingham Palace: the Marriage of Henry VII. and Elizabeth of York. In the centre the King and his bride kneel together at the altar, facing each other; three prelates stand behind; at either side are rows of kneeling peers r. behind the King, and peeresses l. behind the Queen.
Sepia wash and pen; $2\frac{1}{4} \times 25\frac{1}{4}$ in.

(*c*) Design for Frieze at Buckingham Palace: Margaret of Anjou taken Prisoner after the Battle of Tewkesbury. At the l. the young Prince Edward, bound and surrounded by officers, is being struck in the face by Richard, Duke of Gloucester, while men-at-arms lead away Queen Margaret towards the r., where many groups of knights are standing by their horses and bodies of the slain lie on the ground.
Sepia wash and pen; $2\frac{3}{8} \times 28\frac{5}{8}$ in.

(*d*) Design for Frieze at Buckingham Palace: the Wars of the Roses. Bellona in the centre, standing over a group of dying and dead, holds a torch in either hand and cries on the combatants; on either side archers shooting; behind them trumpeters and spearmen.
Sepia wash and pen; $2\frac{3}{8} \times 33\frac{1}{2}$ in.

112. Design for Frieze at Buckingham Palace; Wars of the Roses. Three ranks of men-at-arms facing l., behind them r., two trumpeters.
Sepia wash and pen; roy., $2\frac{1}{2} \times 8\frac{3}{8}$ in.

113. Three on one mount, roy., viz.:—

(*a*) Design for Transparency; The Peace of Amiens. France and Britannia clasping hands at the altar of Peace; Caryatids supporting a lintel above. Signed and dated *Stothard delt.*, 1802.
Indian ink; $4\frac{1}{2} \times 2\frac{3}{8}$ in.

(*b*) Design for Transparency; The Victory of the Nile. Britannia holding a trumpet and medallion attended by a Triton with trident and a Nereid l. and a second Triton blowing a conch r.; in the background, ships on the sea; framed in a lintel supported by terminal figures.
Indian ink; $4\frac{1}{2} \times 2\frac{3}{8}$ in.

(*c*) Britannia Triumphant. Britannia holding a trumpet and supported by three Tritons in the sea.
Indian ink; $4\frac{1}{2} \times 2\frac{3}{8}$ in.

114. Five on one mount, roy., viz.:—

(*a*) A Frieze; Bacchant and Faun. At the l. a seated Bacchant, whom a child is kissing; at the r. a seated Faun giving wine to a panther; three other children behind among vines, one playing on the reeds.
Sepia wash and pen; $1\frac{1}{2} \times 4$ in.

(*b*) Companion Frieze to the last. At the l. a Bacchant, for whom two children press grapes into a cup; at the r. a Faun emptying a flagon, which two other children press to his lips.
Sepia wash and pen; $1\frac{1}{2} \times 4$ in.

(*c*) Cupids plucking Fruit. Four cupids plucking apples from a tree and heaping them in baskets.
Sepia wash and pen; $1\frac{1}{4} \times 3\frac{1}{2}$ in.

(*d*) Bacchant and Faun at the Vintage. A Faun seated by a Bacchant for whom a child at the r. pours wine into a cup; at the l. two children gathering grapes.
Sepia wash and pen; $1\frac{1}{2} \times 4$ in.

(*e*) Companion Frieze to the last. Two Bacchants, r. and l. under vines; between them a Faun falling backward, beaten by a boy; two other children among the vines.
Sepia wash and pen; $1\frac{1}{2} \times 4$ in.

115. Five on one mount, roy., viz:—

(*a*) Boys and Panthers. Two boys seated with a basket between them, facing opposite ways, each of them resting his feet against a panther underneath a vine.
Sepia wash and pen; $1\frac{1}{2} \times 4$ in.

(*b*) Children under a Vine. A youth reclining under a vine; a child r. behind his shoulder; two other children with a panther l.
Sepia wash and pen; $1\frac{1}{2} \times 4$ in.

(*c*) Girls Vintaging. A vine from which four girls, two kneeling and two sitting, gather grapes into a basket.
Sepia wash and pen; $1\frac{1}{4} \times 4$ in.

(*d*) Sleeping Bacchant. A Bacchant lying asleep under a vine; a child l. beating a goat from the vine; another child r.
Sepia wash and pen; $1\frac{1}{2} \times 4$ in.

(*e*) Girls Bathing. Two girls sitting on a bank wiping their limbs, another in the water l.; two others sitting on grass behind their companions, one of them dressed.
Sepia wash and pen; $1\frac{1}{2} \times 4$ in.

Some of these designs (Nos. 114 and 115) were used for Pickering's edition of 'Thomson's Seasons.'

116. Design for Silver Chalice. A chalice with floriated ornament in relief, supported by four centaurs standing on the pedestal.
Sepia wash and pen; roy., $10\frac{1}{4} \times 8\frac{7}{8}$ in.
Executed by the goldsmiths Rundell and Bridge.
Nos. 105–116 were bequeathed by Henry Vaughan, Esq., August. 1900.

117. Design for a Silver Chalice. A chalice with relief of a nymph and faun for whom a cupid in a vine above presses grapes into a cup; the handles formed each of a naked boy sitting on the shoulders of another to reach a bunch from the vine.
Sepia wash and pen; roy., $14\frac{1}{4} \times 10\frac{3}{4}$ in.
Purchased December, 1861.

118. Design for a Relief. A relief in the form of a lunette, with a vase full of tulips in the centre, from which two cupids are choosing a flower for two nymphs seated at either side.
Sepia; roy., $4 \times 17\frac{3}{4}$ in.

119. Design for a Salver-Centre. Bacchus and Ariadne standing in a car drawn by four centaurs advancing to the front; the centaurs hold, one a double-pipe, one a thyrsus, one a lyre, and one a timbrel; Bacchus and Ariadne each hold a thyrsus, and she holds also a cup; a satyr waits on him, and a cupid hovers by her.
Sepia wash and pen; octagonal; roy., $6\frac{1}{4} \times 7$ in.

120. Design for a Plaque. A circular plaque, with border in relief of trellis-work hung with fruit, which cupids (fifteen in all) are gathering; one wears a big old man's mask, and one restrains a goat from eating grapes.
Sepia wash and pen; roy., circle $9\frac{1}{2}$ diam.
Nos. 118–120 were bequeathed by Henry Vaughan, Esq., May, 1856.

121. Design for a Plaque Border. A border for a circular plaque, with relief of girls (fourteen in all) in various attitudes gathering grapes and heaping them in baskets; one plays a timbrel, another a double-pipe, and another keeps a goat from the grapes.
Sepia wash and pen; roy., 9½ in. diam.
This drawing has been cut close to the edge of the design, and the centre cut out.
Purchased May, 1856, at the Rogers sale.

122. Three on one mount, roy., viz.:—

(*a*) Design for part of a Border in Relief. Part of the same border as the one last described, somewhat modified; two girls seated by a basket of grapes, two others kneeling r., one leaning on the other's shoulder.
Sepia and water-colour tint; 2 × 5⅞ in.*

(*b*) Design for part of the Same Border. Three girls, one plucking grapes l., the other two about to lift a full basket.
Sepia and water-colour tint; 2 × 5⅝ in.

(*c*) Design for part of the same Border. Three girls gathering grapes and filling a basket; another reclining l., two others r. playing a timbrel and a double-pipe.
Sepia and water-colour tint; 2 × 9 in.

123. Two one mount, roy., viz.:—

(*a*) Design for Relief. A Faun with one hand above his head, and his feet resting against a tall basket l. by which a panther stands, reclining and looking up at a boy plucking grapes.
Sepia wash and pen; 4⅛ × 7¼ in.

(*b*) Design for Relief. A Bacchant asleep, with head thrown back, her feet against a basket l., and a boy behind her beating a goat from vines above.
Sepia wash and pen; 4⅛ × 6½ in.

124. Two on one mount, roy., viz.:—

(*a*) Design for Relief. A nymph seated l., and holding out a cup, into which two children are pressing juice from a vine, while a third leans on her shoulder; at the r. a Faun offering a cup to a panther, and a boy standing by a basket of grapes.
Sepia wash and pen; 2⅞ × 8¼ in.

(*b*) Design for Relief. A Bacchant with one hand round a panther's neck and a cup in the other, looking round r. at a Faun whom three children have overthrown in play; behind the Bacchant l., a child with a thyrsus.
Sepia wash and pen; 2¾ × 8¼ in.

125. Two on one mount, roy., viz.:—

(*a*) Design for Salver-Border. A basket of grapes in the centre, with two boys seated on each side, back to back, their feet resting on panther-cubs; r. and l., masks of a female face.
Sepia wash and pen; 2¾ × 9¾ in.

(*b*) Design for Salver-Border. A Bacchant reclining l., a tambourine under her arm, and turning r. to a boy who gathers grapes and looks back at her; two other children nestle by her, one playing on the reeds; at the r. a Faun sits leaning against a basket heaped with grapes, and on his further side is a child with folded arms.
Sepia wash and pen; 5½ × 13¾ in.

* This and the two following drawings have been cut round the edge of the design. The measurements are those of the widest parts.

126. Two on one mount, roy., viz. :—

(*a*) Design for Salver-Border. Study for the same design as the last described, 125 (*b*), less finished, and without the tall baskets at either end.
Sepia; 5¼ × 8⅞ in.

(*b*) Design for Salver-Border. A variation of the same design; the Bacchant holds out both her arms, and the child, instead of gathering grapes, dances with her hands in his, between her and the Faun; the child at the l. and the one by the Faun are only slightly suggested.
Sepia; 6¼ × 9¾ in.

127. Two on one mount, roy., viz. :—

(*a*) Design for Salver-Border. The same design as the last described, 126 (*b*).
Sepia; 7¼ × 11½ in.

(*b*) Design for Salver-Border. A Bacchant and Faun sitting side by side under a vine; his arm embraces her as she stretches out a cup r. for a boy to fill with wine; at the l. lies a panther, and a child sits upon the Bacchant's knees.
Sepia; 7¾ × 10¾ in.

128. Study for Salver-Border. A Bacchant seated with a Faun beside her, both looking r. at another Faun who has been pulled down by a boy, his cup falling from his hand; at the l. another Bacchant holding a cup.
Sepia and pencil; roy., 7¾ × 15¾ in.

129. Two on one mount, roy., viz. :—

(*a*) Study for Salver-Border. A Bacchant and Faun seated together l. and holding out a cup into which a boy squeezes grapes; at the r. two other children with a panther.
Pen and sepia over pencil; 6 × 12¾ in.

(*b*) Study for Salver-Border. A boy on a panther's back; at the l. a Faun draining a vase held by a boy; at the r. a Bacchant asleep.
Pen and sepia over pencil; 6½ × 12¾ in.

130. Sketch Design for a Ticket or Diploma. Minerva enthroned giving wreaths to a group of children who stand beneath her at the r.; behind stand four figures (the Arts).
Sepia (unfinished); roy., 7 × 8⅝ in.
'Upon inquiry at the Society of Arts office, no such ticket known. Paper mark 1819.' Note by Mr. Vaughan.
Nos. 122–130 were bequeathed by Henry Vaughan, Esq., August, 1900.

131. Design for a Ticket. An old sick woman being assisted to rise from a stretcher by a physician and by a servant who supports her back r.; at the l. Charity seated with a baby at her breast and a naked boy at each side of her, one of them putting out his hands to the sick woman; at the back a sort of monument with a bas-relief of a hospital and a cornucopia lying on the top.
Pen-and-ink, with water-colour tint; roy., 7½ × 10 in.
Bequeathed by Sir A. W. Franks, K.C.B., December, 1897.

132. Design for a Ticket or Diploma. A monument with a blank tablet; above, the Genius of Britain presenting Merit to Fame, who sits l. with sceptre in one hand and a symbolic serpent in the other; two child-genii present her with scrolls, and a third pulls Merit by the dress: behind, a curtain and laurel bough.
Indian-ink wash and pen; roy., 15⅛ × 10¼ in.
Purchased July, 1848.

133. Design for a Ticket. A huge drum or barrel (apparently left blank for an inscription) supported l. by a coal-heaver and r. by a drayman; a background of street with a dray r. and a coal-cart l.
Indian-ink wash and pen; roy., 3¼ × 4¾ in.
Purchased December, 1853.

[134–150.] Studies of landscapes, portraits, and costume.

134. View of Edinburgh from Duddingston. View over undulating country to the city, with the castle and Arthur's Seat towards the r., and the Firth of Forth beyond.
Pencil and water-colour sketch; roy., $9\frac{3}{4} \times 17\frac{1}{4}$ in.
Purchased May, 1855, at the James Hall Sale.

135. Roslin Castle, near Edinburgh. A shallow, rocky stream with a background of trees, among which rise the ruins of the castle.
Water-colour sketch; roy., $9\frac{1}{4} \times 8\frac{1}{8}$ in.

136. Hawthornden. A pool under high banks of red sandstone partly overgrown with trees and bushes; beyond, the house rises against the sky.
Water-colour sketch; roy., $10\frac{1}{4} \times 8$ in.
Nos. 135 and 136 were purchased June, 1879.

137. Grasmere. View from the Rydal road, looking down on the lake lying l. with Silver Howe and Helm Crag beyond under a rainy sky, and Dunmail Raise at the r. Inscribed *Grasmere Water—Dunmail or Raise Gap.*
Water-colour and pencil sketch; roy., $7\frac{5}{8} \times 9\frac{5}{8}$ in.

138. Langdale Pikes. View over Langdale, with a stream flowing down it into Elter Water l., to hills beyond, and the Pikes at the r. Inscribed *a view of Langdale Pike . . . from Ambleside to Keswick by Borrowdale, West.* (The inscription partly cut off.)
Water-colour and pencil sketch; roy., $7\frac{3}{4} \times 10$ in.

139. The Avon at Clifton. View looking down on the river winding between wooded hills r. and bare crags l., beyond which are the terraces of Clifton and distant blue country. Dated *Oct.* 9 and 11, 1813.
Pen-and-ink and water colours; roy., $8 \times 10\frac{3}{8}$ in.
Nos. 137–139 were presented by Sidney Colvin, Esq., February, 1884. Formerly in the Esdaile collection.

140. Landscape Study. A hill of grassy slope broken off l. in a red sandstone cliff tufted with bushes, which also skirt the foreground; beyond, r., sandstone crags overgrown with wood.
Water colours; roy., $7\frac{1}{2} \times 10\frac{1}{8}$ in.
Bequeathed by Henry Vaughan, Esq., August, 1900.

141. Three on one mount, roy., viz.:—

(*a*) Coghill Hall, in Yorkshire. View in a park with a lady and gentleman fishing in a stream r., and two ladies sitting by them; cattle on grass slopes l., and a man and woman coming down a path from a clump of trees. Signed *Stothard del.*
Indian-ink sketch; $3 \times 7\frac{1}{4}$ in.
Engraved in Angus' 'Views of Gentlemen's Seats,' pl. 11.

(*b*) Armstone, Herefordshire. A river winding along a valley; house and trees under a hill l. beyond the stream; in the foreground r. a girl between two men; cattle l. Signed *Stothard delt.*
Indian-ink sketch; $3\frac{3}{4} \times 7\frac{1}{4}$ in.
Engraved in Angus' 'Views of Gentlemen's Seats,' pl. 12.

(*c*) Llewened Hall, Denbighshire. A road with a drover and companion driving cattle along a road r., and a milkmaid passing l.; beyond, a pond with a lady and boy fishing on the further bank. Signed *Stothard delt.*
Indian-ink sketch; $4 \times 7\frac{5}{8}$ in.
Engraved in Angus' 'Views of Gentlemen's Seats,' pl. 15.
Purchased August, 1859.

142. Fleet at Spithead. Three men-of-war at anchor with three others further off. Inscribed *Stotard* and *Spithead.*
Pencil sketch; roy., $2\frac{3}{4} \times 6\frac{5}{8}$ in.

143. SHEPPEY. View over calm water to a low fort and jetty with shipping beyond and at the l. a figure hanging from a gallows. Inscribed *Sheppey with John the Painter by T. Stothard R.A.*
Pencil sketch; roy., 5⅛ × 8 in.
Nos. 141 and 142 were purchased December, 1848.

144. Two on one mount, roy., viz.:—
(*a*) PORTRAIT OF SIR SIDNEY SMITH. Head in profile turned l. and looking l.
Pencil sketch; 3¾ × 2¾ in.
Sir William Sidney Smith, b. 1764, Admiral; famous for his defence of St. Jean d'Acre against Napoleon, March–May, 1799, which decisively checked Napoleon's plans of Eastern conquest; d. 1840.
(*b*) SEAMAN ON BOARD H.M.S. VICTORY. Head of a black-haired seaman in three-quarter face looking up l.
Pencil; 3 × 2⅝ in.
Purchased May, 1885, at the Cheney sale.

145. PORTRAIT STUDY. Head and shoulders of an oldish man with bald temples, in profile, turned l. and looking l. Inscribed *T. Stothard R.A.*
Pencil; roy., 8⅝ × 6⅛ in.
Purchased May, 1855, at the James Hall sale.

146. PORTRAIT OF ROBERT HARTLEY CROMEK. Head in profile, looking l.
Pencil; 8⅝ × 5⅜ in.
Placed with engravings by R. H. Cromek (b. 1771, d. 1812). Presented by T. H. Cromek, Esq., December, 1869.

147. Five on one mount, roy., viz.:—
(*a*) A KNIGHT, XIVTH CENTURY. A knight in full armour, of the time of Edward III. Signed *Tho^{s} Stothard R.A.*
Water colours and pen; 5 × 3⅜ in.
(*b*) A PAGE, XVTH CENTURY. A page with striped hose, a cap over his long hair, and a feathered hat hanging at his back. Signed *Tho^{s} Stothard R.A.*
Water colours and pen; 5 × 3¼ in.
(*c*) A GENTLEMAN, EARL XVITH CENTURY. A gentleman in the costume of Henry VIII.'s court. Signed *Tho^{s} Stothard R.A.*
Water colours and pen; 5 × 3⅜ in.
(*d*) A GENTLEMAN, LATE XVITH CENTURY. A gentleman in the costume of Elizabeth's court. Signed *T. Stothard.*
Water colours and pen; 6¼ × 4 in.
(*e*) A CAVALIER, XVIITH CENTURY. A cavalier in the costume of Charles I.'s court. Signed *Tho^{s} Stothard R.A.*
Water colours and pen; 5 × 3⅜ in.

148. Five on one mount, roy., viz.:—
(*a*) A QUEEN, XIVTH CENTURY. A queen with a rose in her hand. Signed *Tho^{s} Stothard R.A.*
Water colours and pen; 5 × 3⅜ in.
(*b*) A LADY, XVTH CENTURY. A lady in costume of the XVth century. Signed *Tho^{s} Stothard R.A.*
Water colours and pen; 5 × 3⅜ in.
(*c*) A LADY, XVITH CENTURY. A lady in red Italian dress of the XVIth century, standing on the steps of a garden terrace. Signed *T. Stothard.*
Water colours and pen; 6¼ × 4 in.
(*d*) A LADY, XVITH CENTURY. A lady in English court dress of the XVIth century. Signed *Tho^{s} Stothard R.A.*
Water colours and pen; 5 × 3¼ in.
(*e*) A LADY, XVIITH CENTURY. A lady in the costume of Charles I.'s time. Signed *Tho^{s} Stothard R.A.*
Water colours and pen; 5 × 3⅜ in.

149. Two on one mount, roy., viz. :—

(*a*) Studies of Female Head-Dress. Heads of ladies dressed in fashions of the XVIIth century.
Pen-and-ink; 3¾ × 3½ in.

(*b*) Studies of Female Costume. Three ladies in costume of the XVth and XVIth centuries.
Pen-and-ink; 3½ × 4¾ in.
Nos. 147–149 were bequeathed by Henry Vaughan, Esq., August, 1900.

150. Study of Costume from an Illuminated MS. A cavalcade with trumpeters attending a covered carriage. Copied from an illumination in a French version of Valerius Maximus in the British Museum (Harl. M.S. 4372). Inscribed with notes of colour.
Pencil; roy., 7 × 8¾ in.
Purchased December, 1851.

151. Sketch of St. Paul's Cathedral.
Pen-and-ink; 4¾ × 7¾ in.
No. 252 in Portfolio VI. of the Crace Collection of London Views purchased November, 1880.

152. Album, containing 129 studies and sketches, mostly very slight. The subjects include illustrations to Day's 'Sandford and Merton'; Thomson's 'Seasons' ('Musidora'); Hayley ('Triumphs of Temper'); Shakespeare ('Lear,' 'Taming of the Shrew,' 'Seven Ages,'); Rogers ('Poems' and 'Italy'); Scott ('Legend of Montrose' and 'Peveril of the Peak'); Boccaccio ('Decameron'), etc.; studies for the decorations of Burleigh House; studies for plate made for George IV.; designs for a coin of George III.; and studies for pictures of The Foolish Virgins, The Adoration, and The Resurrection of the Body.
Pencil; pen-and-ink; Indian ink.
Purchased April, 1867.

STRAFFORD, George (worked about 1842–1857). Painter; worked in London and in Melbourne; exhibited landscapes in London 1842–45.

1. Study of a Boat. A boat on smooth water, with a woman sitting in the stern seen from behind.
Water colours on brownish paper; roy., 10 × 14¼ in.

2. Two on one mount, roy., viz. :—

(*a*) Tritons. A Triton standing on a rock in the middle of a pool and holding a dolphin in his arms; round him in the water are two Tritons and a Nereid laughing.
Pencil; 6½ × 7 in.

(*b*) Britannia letting Australia walk alone. Britannia, a matronly figure in a helmet, stretching out her hands to the child Australia, who is walking off l. with a young kangaroo in her arms; at the back, the Lion and the Unicorn are looking on.
Pencil; 7½ × 9¼ in.

3. Design for a Fountain. A fountain with figures of Nereids and Tritons, the latter riding sea-monsters, which spout water from their nostrils into an upper basin, in the centre of which rises a group of women among palm-trees supporting a globe; on the globe, above all, is a winged figure holding a book. Inscribed *Design for a fountain.* Signed and dated, *G. Strafford June 5/57.*
Pen-and-ink, with gray wash; roy., 9½ × 13 in.
All presented by Samuel Calvert, Esq., June, 1904.

STRANG, William, A.R.A. (b. 1859). Painter, etcher, and engraver; born at Dumbarton; pupil in London of Alphonse Legros; living artist.

1. Portrait of the Artist. Head and shoulders facing nearly to front, turned a little l., the head turned slightly r. and eyes looking r. Signed and dated *W. Strang*—94.
   Black chalk; roy., 10⅞ × 9⅜ in.

2. Portrait of Thomas Hardy. Head and shoulders, nearly full-face, turned a little r., and the eyes looking r.
   Pencil; roy., 8⅛ × 5⅞ in.
   Etched by the artist as frontispiece to 'The Art of Thomas Hardy,' by Lionel Johnson, 1894.

3. Portrait of Thomas Hardy. Head and shoulders, facing to front, the head turned slightly r., the eyes looking full.
   Pencil; roy., 8⅛ × 5⅞ in.
   Etched by the artist.

4. Portrait of the Artist's Son, Ian Strang. Half-length portrait of a boy in cap and blouse seated with hands clasped on his knees, nearly in profile, turned r. and looking r.; a mantelpiece suggested behind at the l.
   Pencil; roy., 9⅛ × 7¾ in.
   Etched in reverse by the artist.

5. Portrait of William Sharp. Head and shoulders in full face, the eyes turned slightly l.
   Silver point on greenish prepared paper; roy., 13⅞ × 9⅞ in.
   William Sharp, miscellaneous writer; b. at Paisley 1855; friend and biographer of Rossetti; author of some volumes of poetry and criticism and of a series of Celtic Tales published under the pseudonym 'Fiona Macleod'; d. in Sicily 1905.

6. Two on one mount, roy., viz.:—
   (*a*) Portrait Study. Head of a girl in three-quarter face turned r. and looking r.
   Silver point on prepared paper; 8⅞ × 7⅜ in.

   (*b*) Portrait Study; Peter Strang. Head of a young boy in three-quarter face turned l. and looking l.
   Silver point on prepared paper; 8¾ × 7¼ in.

7. Portrait Study. Head of a girl in full face, inclined a little to the r., eyes looking full.
   Pencil; roy., 11¼ × 8¾ in.

8. Study for an Illustration to 'The Ancient Mariner.' An oblong composition; at the r. the Ancient Mariner looks up, with the albatross hanging round his neck; at the l. three of his shipmates sit propped against the mast of the ship; a third lies on his back in front of them with his head against a bucket; a fourth lies prone between them and the Ancient Mariner; heaving waves appear above the bulwark. On the lower margin are two slight sketches, one a first thought for 'Life and Death in Life,' an etching in the same series; the other a landscape.
   Pencil; roy., 10⅜ × 17¼ in.
   Etched in reverse by the artist.

9. Study for the Figure of Eve. Nude figure of a woman seated with her hands by her sides, the head looking away to the r.; the whole figure is seen from below.
   Silver point on prepared (reddish) paper; roy., 12⅜ × 7⅝ in.

10. Study for the Figure of Eve expelled from Paradise. Nude figure of a woman walking towards the r., the l. hand on her breast, the face half-turned round with rueful expression.
Pencil; roy., 11 × 7⅞ in.
Study for 'Paradise Lost' (1895), pl. 12. In the etching the figure of Eve is reversed.

11. Album containing studies for etchings and pictures.

(1) Nude Study. A woman seated on the ground with both hands raised. Study for Eve.
Black chalk.

(2) Study. Seated figures in a shed.
Black chalk.

(3) Nude Study. A man bending.
Black chalk.

(4) Nude Study. The back of a man with outstretched arms. Study for an etching, 'The Visit.'
Black chalk.

(5) Nude Study. A man seated with his hands behind his back.
Black chalk.

(6) Nude Study. A woman stooping forward with hands clasped over her head.
Black chalk.

(7) Nude Study. The back of a woman with hands raised to her head.
Black chalk.

(8) Nude Study. A woman lying on her side with head buried in her hands.
Black chalk.

(9) Nude Study. A woman stooping, seen in profile.
Black chalk.

(10) Nude Study. A woman standing with hands raised to her head, study for the 'Creation of Eve,' 'Paradise Lost,' pl. 8.
Black chalk.

(11) Nude Study. A man lying on his back asleep, with one hand lying on his breast. Study for Adam in the 'Creation of Eve,' 'Paradise Lost,' pl. 8.
Black chalk.

(12) Study of the Nude and Drapery. A nude woman standing and looking down with drapery held over her knee. Study for an etching, 'By the River Bank.'
Black chalk.

(13) Study for a Picture. A group of four figures seated under a tree, with a woman standing r., and landscape background.
Black chalk.

(14) Study for an Etching; 'The Fallen Cross.' A man in shirt sleeves leaning over a beam of wood.
Pencil.

(15) Study for an Etching. A fisherman (Death), hauling from a river a net full of all sorts and conditions of men and women. The etching was not carried out.
Black chalk.

(16) Sheet of Studies. Two women and a man resting in a field; a labourer asleep in a sitting posture; a figure kneeling and looking down.
Black chalk.

All presented by the artist, December, 1897.

STRANGE, Sir Robert (b. 1721, d. 1792). Engraver; born at Kirkwall; studied under Richard Cooper in Edinburgh and (after fighting for the Jacobite cause in 1745) under Le Bas in Paris; worked in London from 1750 till his death, with an interval of five years, 1760–65, passed in Italy and France; famous as one of the finest of English line-engravers.

1. Portrait of Charles I. attended by his Equerry; after the Picture by Vandyck in the Louvre.
   Red chalk and pencil outline; 23 × 17¾ in.
   Squared for transference to the plate engraved by the artist, 1784.

2. Portrait of Henrietta Maria with Prince Charles and Princess Mary; after a Picture by Vandyck.
   Red chalk and pencil outline; 23 × 18 in.
   Squared for transference to the plate engraved by the artist, 1784.

3. The Apotheosis of the Royal Children Princes Alfred and Octavius; after the Picture by Benjamin West.
   Red chalk outline; 21⅞ × 15⅞ in.
   Squared for transference to the plate engraved by the artist, 1786.

4. Head of St. John; after a picture.
   Pencil outline; 12 × 8¾ in.
   Squared for transference, but not engraved.

5. The Apotheosis of the Royal Children; part of the picture only.
   Red chalk and pencil outline; 22¾ × 17 in.

6. Charity. A woman giving alms to two beggars. After a picture.
   Pencil outline, partly finished in red chalk; 17¾ × 12½ in.
   Squared for transference, but not engraved.

7. Two Portrait Heads of Men; after a picture by Vandyck (?).
   Pencil outline; 9⅝ × 11½ in.
   Squared for transference, but not engraved.

8. The Madonna della Sedia; after Raphael.
   Pencil outline; 10⅜ × 10⅛ in.
   Squared for transference, but not engraved.

9. A Saint; half-length figure in a flowered dress. After a picture.
   Pencil outline; 12⅛ × 9⅝ in.
   Squared for transference, but not engraved.

10. The Madonna della Tenda; after Raphael.
    Pencil outline; 12¾ × 10 in.
    Squared for transference, but not engraved.

11. Cupid Asleep; in a Circle; after a picture.
    Pencil; 10⅛ × 9¼ in.
    Squared for transference, but not engraved.

12. St. Catherine of Alexandria, with palm and crown; after a picture.
    Pencil; 14⅝ × 11¼ in.
    Squared for transference, but not engraved.

13. The Circumcision; after a picture.
    Pencil; 18⅜ × 13⅛ in.
    Squared for transference, but not engraved.

14. Two Cupids reading from a Scroll; after a picture.
    Pencil; 17½ × 12⅞ in.
    Squared for transference, but not engraved.

15. The Madonna and Child, with the Infant St. John; after a picture.
Pencil; 10⅝ × 10⅜ in.
Squared for transference, but not engraved.

16. The Infant Jesus plaiting a Crown of Thorns; after Murillo.
Pencil; 15 × 11⅞ in.
Squared for transference to the plate engraved by the artist.

17. The Holy Family. The Virgin and child with the Infant St. John and a male saint adoring. Apparently after a picture.
Black chalk on bluish-gray paper, heightened with white; 13⅝ × 11½ in.

18. The Magdalen Reading; after a picture.
Pencil; 12 × 9½ in.
Squared for transference, but not engraved.

19. The Magdalen contemplating a Crucifix.
Pencil; 8¾ × 7⅞ in.
Squared for transference, but not engraved.

20. The Infant Saviour standing on a Serpent.
Pencil; 13⅝ × 10⅞ in.
Squared for transference, but not engraved.

21. Portrait Head. A head of a boy in profile, turned l. and looking l., with skull-cap over long hair.
Red chalk; 9⅞ × 7½ in.

22. Profile Head of a Youth; from a Cameo.
Red chalk; 10¼ × 7⅛ in.

23. Head of an Old Man crowned with Laurel. Signed *R. Strange del.*
Red chalk; 22⅞ × 17⅝ in.

24. Head of a Satyr.
Red chalk; 22⅞ × 17¼ in.

25. Head of a Youth; from the Antique.
Black and white chalk on brown paper; 15⅝ × 11½ in.

26. Portrait Bust of a Man; from the Antique.
Black and white chalk on gray paper; 15⅝ × 11⅜ in.

27. Nude Study. A male figure seated, holding a rod across his shoulders.
Red chalk on light brown paper; 17⅛ × 12¼ in.

28. Study of an Ear. With an offset from the drawing on the same piece of paper.
Red chalk; 12⅜ × 8⅝ in.
All purchased January, 1861. From the Strange Collection.

STROEHLING, P. H. (worked about 1803–1826). Portrait painter; a Russian, studying in Russia and in Italy; came to England about 1803; exhibited chiefly at the Royal Academy, oil portraits and miniatures, 1803–1826.

1. Portrait of Marguerite Farmer, afterwards Lady Blessington, in 1812. Half-length, in low dress, seated, in profile looking r. Inscribed by Lady Blessington, *M. Blessington drawn by Stroehling in my* 23*rd year, given to M*r *E. Landseer in my* 50*th year* 1839. Inscribed also *E. L.*
Pencil; roy., 9½ × 7½ in.
Marguerite Power, b. 1789 near Clonmel, Ireland; married 1804, but left after three months, Captain Farmer, who died 1817; married 1818 the first Earl of Blessington, after whose death she lived with Count d'Orsay; famous in society as a fashionable hostess, a writer of novels and editor of 'The Book of Beauty'; died in Paris, 1849.
Purchased July, 1885.

STRUDWICK, William (worked about 1863–1880). Landscape painter; exhibited two pictures between 1863 and 1879; worked in London.

1. Roman Wall, Houndsditch. A fragment of the wall showing a transverse section, with part of a modern building above. Signed and dated *W. Strudwick Dec*r 1880.
   Water colours; roy., 10⅜ × 7 in.
   Purchased October, 1881.

STRUTT, Joseph (b. 1749, d. 1802). Painter, engraver, and author; born at Chelmsford; apprenticed to W. W. Ryland; engraved good plates in the dotted manner; exhibited paintings of classical subjects, 1778–1785; best known by the series of antiquarian works on English Manners, Customs, Dress, etc., illustrated by himself, works which were the first of their kind; author of a Dictionary of Engravers; worked in London, at Chelmsford and in Hertfordshire.

1. Lear and Cordelia. Lear sitting on a couch, recognising his daughter Cordelia, who kneels beside him r.; behind, the doctor looks warningly at Cordelia; three servants in the background stand by a wall, between the pillars of which hang curtains; towards the l. Kent stands looking at the King; a jug and goblet stand on a table near him.
   Water-colour stipple; roy., circle; diam. 12⅛ in.
   Presented by W. Strutt, Esq., July, 1901.

2. Academical Study. Nude study of a woman, reclining with l. hand raised to the back of her head, and body turned away from the spectator.
   Pencil; roy., 8 × 10¾ in.
   Presented before 1837.

STUART, Gilbert (b. 1755, d. 1828). Portrait painter; born at Narragansett, Rhode Island, U.S.A.; pupil of Cosmo Alexander, with whom he visited Scotland in 1772; came to England 1775 and worked under West; returned to America 1792, working chiefly in Boston; famous for his portraits of Washington and other distinguished Americans and Englishmen; exhibited at the Royal Academy 1777–1785.

After Gilbert Stuart.

1. Portrait of William Woollett. Half-length portrait of the engraver working at a plate, the face in three-quarters turned l. but looking to front; at the l., part of West's picture 'The Death of Wolfe.'
   Water-colour stipple on vellum; roy., 5 × 3¾ in.
   Copied from the picture in the National Gallery, engraved in stipple by Caroline Watson, who may possibly be the author of this drawing. Another copy, by Edridge, has been described in this catalogue, Vol. II., p. 116.
   Purchased August, 1868.

STUART, Sir James, Bart. (worked about 1821–1829). Amateur painter and etcher; painted battle-scenes.

1. Two on one mount, roy., viz.:—
   (*a*) Marmion Escaping from the Castle of Lord Angus. Marmion on horseback is leaping from the drawbridge of the castle, rising l. above the sea, to the rocky ground, on which a troop of horsemen appear in the r. distance.
   Pen-and-ink, with sepia wash, on gray paper; 7⅜ × 9⅝ in.

(*b*) Mazeppa. Mazeppa, bound naked to the horse, which rears as it gallops over the steppe towards the l.; a vulture hovers r.
Pen-and-ink, with sepia wash, on gray paper; $7\frac{3}{4} \times 9\frac{5}{8}$ in.
Purchased August, 1871.

2. Horsemen Fighting. Two horsemen riding side by side from the l., slashing at each other with sabres as they go.
Pen and sepia sketch; roy., $5\frac{1}{8} \times 8$ in.
Purchased December, 1852.

3. Two on one mount, roy., viz.:—

(*a*) *Ob.* Horsemen Charging. Three horsemen charging towards the l.
Pen and sepia over pencil; $7\frac{1}{4} \times 9\frac{3}{4}$ in.

Rev. Horsemen Fighting. Two horsemen riding towards the l., the further one in act to strike as he is himself pierced.
Pen and sepia over pencil.
Purchased October, 1872.

(*b*) Battle Scene. A rough sketch; two men fighting on horseback in the centre; other combatants beyond; a dead horse and rider in the foreground.
Pencil; $7\frac{3}{4} \times 9\frac{7}{8}$ in.
Purchased August, 1871.

STUBBS, George, A.R.A. (b. 1724, d. 1806). Animal painter and etcher; born at Liverpool; painted portraits and studied anatomy in the North of England; worked in Rome and Morocco 1754; afterwards in London and various parts of England; celebrated both for portraits of horses and for pictures of animal subjects, and as author of 'The Anatomy of the Horse,' for which he drew and etched all the illustrations; painted also in enamels; member and (in 1773) president of the Incorporated Society of Artists; elected A.R.A. 1780, and R.A. 1781, but the latter election was annulled.

1. Anatomy of the Horse. A horse, *écorché*, seen in profile, showing muscles and veins.
Indian ink; roy., $13\frac{1}{2} \times 17\frac{3}{4}$ in.
Etched by the artist, Tab. I. of Anatomy of the Muscles, etc., of the Horse, 1766.
Purchased March, 1884.

2. A Lion tearing a Horse. A white horse on a slope of bare ground squealing in terror with head turned back, as a lion that has leapt on its back tears the flesh with teeth and claws.
Water colours; roy., $9\frac{1}{4} \times 12$ in.
The same composition was painted in oils by the artist, with a different background. The picture is well known through the mezzotint engraving by Robert Laurie. Stubbs was fond of the subject; he had seen in Barbary, from the walls of a town, a lion stalk and seize a white horse. But the white horse which appears in this and others of his designs is said to have been one belonging to George III.

3. Lioness and Cubs. A lioness standing, seen in profile, with her two cubs lying in front of her; a background of rocky cave.
Water colours (almost monochrome); roy., 11×16 in.
Nos. 2 and 3 were purchased November, 1890.

STUKELEY, William (b. 1687, d. 1765). Antiquary and amateur draughtsman; physician and author of medical works; ordained 1729; part founder (1718) and secretary of the Society of Antiquaries; author of a work on Stonehenge; worked chiefly in Lincolnshire and in London.

1. Portrait of the Artist. Head in profile turned l. and looking l.; without wig. Inscribed *Dr. Stukely by himself.*
   Indian ink and brush sketch, strengthened with a pen; roy., 10 × 7½ in.
   From the Thane Collection.

2. Portrait of Gerard Van der Gucht. A head in profile, turned l. and looking l., represented as if a marble bust with a proof and a burin beside it l., and on the pedestal *G. V. G. 5 Dec*, 1721.
   Indian ink; roy., 8⅛ × 6½ in.
   Gerard Van der Gucht, b. 1696 in London, son of a Flemish engraver, was well known in his day as an etcher, engraver, and picture dealer; worked in London; d. 1776.
   Both presented by Spencer G. Perceval, Esq., December, 1896.

[3–4] Drawings in the Crace Collection of London views, purchased November, 1880.

3. A View of Old London, from Southwark. Copied from a drawing attributed to A. von Finder, 1559. Signed with monogram.
   Pen and sepia; 7⅝ × 18¼ in.
   No. 11 in Portfolio I.

4. Dr. Stuckley's Scheme for Remedying the Sinking Pier at Westminster Bridge, 1749.
   Pen-and-ink; 6¾ × 12 in.
   No. 93 in Portfolio V.

SULLIVAN, Luke (d. 1771). Engraver and miniature painter; born in co. Louth; pupil probably of Le Bas; best known by the engravings he made for Hogarth; also known as a miniature painter, exhibiting portraits with the Incorporated Society, 1764–1770.

1. Fishing Boat in a Breeze. A boat, with two men, sailing towards a harbour l.; shipping in the distance. Signed *Luke Sulivan* [sic].
   Pencil sketch; roy., 8 × 10 in.
   Purchased December, 1867.

2. Woobourn, Surrey. View of a mansion standing towards the l. in a park, with a stream flowing past it from the r. and curving round again r.; on a path bordering the stream are two groups of ladies and gentlemen; two more ladies with a dog, in the l. foreground, and towards the r. three cows, one of them being milked by a maid, while a shepherd leaning against a tree talks to her.
   Indian-ink wash and pen; imp., 13½ × 19⅝ in.
   Purchased May, 1893.

3. 'The March to Finchley'; after Hogarth. Outline copy of Hogarth's painting; made for the engraving published 1750.
   Pencil; atl., 17¼ × 21¾ in.
   Acquired before 1837.

SWAINE, Francis (d. 1782). Marine painter; a follower of the younger Van der Velde; esteemed in his day for his sea-pieces and pictures of naval battles, some of which were engraved; exhibited at the Incorporated Society and the Free Society from 1762 till his death; worked in London.

1. Shipping in a Calm. Three English men of war lying in calm water, with sails partly set, seen from astern; in the spaces between them cutters and pinnaces are plying, and near the foreground a Dutch fishing boat; beyond the central ship another man of war is partly seen, and in the l. distance yet another, with smaller craft in the offing. Signed *F. Swaine.*
   Indian ink; imp., $14\frac{1}{4} \times 21$ in.
   Purchased July, 1859.

2. A Ship Fouling London Bridge. A ship driven up-stream from her moorings and fouling the central arch of the bridge; the mainmast is breaking against it, the mizzen having gone already; boats are rowing to the rescue, and crowds line the parapet of the bridge, over which at the l. appears St. Saviour's tower; a knot of sailors watch from the stern of a vessel partly seen at the l. Signed and dated *F. Swaine* 1772.
   Indian ink; imp., $14 \times 21\frac{5}{8}$ in.
   Purchased December, 1862.

TALMAN, John (d. 1726). Amateur artist; son of William Talman; spent many years in Italy, drawing antiquities, travelling with Giuseppe Grisoni; director of the Society of Antiquaries.

1. Ducal Crown of Venice. A rose-red cap, with gold embroidered border. Inscribed *The Horn or Crown w^h^ y^e^ Doge of Venice weareth on less solemn occasions as in Time of Lent,* and in a different writing *J. Talman del.* 1719.
   Water colours; $12\frac{1}{2} \times 9\frac{1}{4}$ in.

2. Coif worn by the Doge. Inscribed *A Coif of very fine Cambrick which y^e^ Doge of Venice weareth under his Crown.*
   Pen and water colours; $13\frac{1}{4} \times 11\frac{3}{4}$ in.
   Both in an album with other drawings of similar character by Grisoni, Lens and others, formerly in Talman's possession.
   Purchased April, 1893.

TALMAN, William (worked about 1670–1700). Architect; born in Wiltshire; built Chatsworth, Swallowfield, and other houses of importance; comptroller of the works to William III.

1. A Building of Palladio's. Facade of a building with a central portico and pediment, and cupola behind. Signed *W. Talman fecit.*
   Pen and sepia; roy., $5\frac{5}{8} \times 6\frac{3}{4}$ in.

2. Design for a Mural Monument. A sarcophagus with statue above of a man reclining on his elbow, wrapt in a gown and holding a book; above, a blank tablet surmounted by an urn with drooping wreaths, flanked by pillars under an arched cornice, with a shield crowning the whole. The two sides are differently treated, doubtless as alternative suggestions; at the r. is one pillar and a panel ornamented with books, etc., in relief; at the l. there are a pillar and a pilaster, and a volute above the plinth, with a mourning Cupid sitting on it. Numbered 109.
   Pen-and-ink, with Indian-ink wash; roy., $14\frac{1}{2} \times 11\frac{5}{8}$ in.
   This and the following drawings are framed in a stencilled gold border.

3. Design for a Mural Monument to a Peer. A mural monument in black and white marble with statue of a man, in dress of the period, reclining by a tablet and urn, with curtained canopy above; on a lower plinth the statue of his wife and child, also reclining; below, a coronet over a cartouche. Numbered 99.
   Pen-and-ink, with Indian-ink wash; roy., 16½ × 11⅝ in.

4. Design for a Mural Monument to a Bishop. A mural monument in black and white marble, with mitre above a cartouche at the top; below, a tall tablet with mitre, skull, book and wreath on a cushion at the foot of it; on the pedestal, two crosiers crossed under drapery left blank for an inscription; at the sides, a candlestick r. and urn l. (apparently as alternatives). Numbered 103.
   Pen-and-ink, with Indian-ink wash; roy., 14⅝ × 11¼ in.

5. Design for Monument to a Bishop. A sarcophagus of black marble, with white tablet, surmounted by wide urn of black marble; on the lid of the urn, a mitre, skull, wreaths, and books. Numbered 7.
   Pen-and-ink, with Indian-ink wash; roy., 9⅞ × 9 in.

   All purchased June, 1881.

TATHAM, Frederick (b. 1805, d. 1878). Sculptor and portrait painter; son of C. H. Tatham, the architect; began as a sculptor, afterwards practising as a portrait painter, and exhibited at the Royal Academy 1825–1854; best known through his friendship with William Blake and his wife.

1. Portrait of Mrs. John Rogers Herbert. Half-length, seated, the body turned towards the front, the head in profile turned l. and looking l.
   Black chalk; roy., 11¾ × 9⅜ in.

   Presented by John Deffet Francis, Esq., December, 1874.

2. Portrait of Mrs. Blake. Head in three-quarter to full face, turned slightly l., the eyes looking up; wearing a cap from under which curls of hair escape. Signed and dated *Frederick Tatham Sept^r* 1828. Inscribed *Mrs. Blake.*
   Pencil; roy., 8⅞ × 6⅞ in.

   Engraved on wood by W. J. Linton for Gilchrist's 'Life of Blake,' Vol. I., p. 412. In the engraving, a proof of which is mounted with the drawing, the head is a little inclined to one side, and the eyes have not the upward look.
   Catherine Sophia Boucher, daughter of a Battersea market gardener; b. 1762; was married to William Blake, 1782; assisted him in the printing and colouring of his books; survived her husband a few years; d. 1831.

3. Head of an old Woman. Head of an old woman with rugged expressive features, wearing a straw hat, seen nearly in profile turned l. and looking l.
   Water-colour sketch; roy., 7¾ × 6¾ in.

   Said to have been drawn by the artist from a Yarmouth fish-wife on account of her likeness to Mrs. Blake; but the head seems certainly to be same as the subject of the following drawing, identified by the inscription.

   Nos. 2 and 3 were purchased June, 1894. From the Gilchrist Collection.

4. Head of an old Woman resembling William Blake. Face in profile, turned l. and looking l. Signed *Frederick Tatham*, and inscribed *This drawing was made from a Mrs. Wilson who lived in a hut upon Epping forest. I drew her because she was so like William Blake—indeed this portrait of Mrs. Wilson is much more like Blake than any hitherto published except that by Phillips engraved in Blair's Grave.*
   Charcoal and water colours; imp., 20½ × 12⅝ in.

   Purchased October, 1867.

TAVERNER, William (b. 1703, d. 1772). Amateur painter; son of William Taverner, the dramatist, whom he succeeded as procurator-general of the Arches Court of Canterbury; painted landscapes in water colour and body colour, greatly prized in his time.

1. Landscape with Figures. A bush-grown cliff r., with a road winding round it from the r. foreground and two figures following a packhorse on the road; in the foreground a woman and old man in classical dress talking beside a pool, and a man sitting on a bank beside them; at the l. a wooded valley, rising up beyond into hills, on a ridge of which a town appears towards the r.
   Water colours over black chalk; imp., 13¾ × 18⅝ in.

2. Aglauros discovering Erichthonius. A wood of tall trees; in the foreground l., Aglauros kneeling opens a basket lying on the ground and discloses the child Erichthonius, part human, part serpent, to the dismay and astonishment of her sisters Pandrosus and Herse, who stand together r. An illustration to Ovid, Metamorphoses II., 560–832.
   Water colours over black chalk; imp., 18⅜ × 14⅞ in.

   Nos. 1 and 2 were bequeathed by the Rev. C. M. Cracherode, 1799.

3. Woody Landscape. A wood of oaks, with open heath in the foreground; two men, one sitting, one lying, r., and coming from the l. towards them a woman in classic dress; another figure in the distance on a path going through the wood.
   Water colours; imp., 12⅛ × 15¼ in.

   Purchased July, 1872, at the Selsey Sale.

4. Sand Pits, Woolwich. A waggon coming along a road into the foreground between high broken banks of sandy earth, overgrown with weeds, bushes, and scattered trees; beyond, higher hills partly hollowed into sand-pits; a ragged beggar sits by the wayside r. and a man near speaks to him; a group of figures also appears on the hillside above the road l.
   Body colours; atl., 14¼ × 27⅝ in.

   Purchased May, 1890, at the Percy sale. Formerly in the Paul Sandby Collection.

TAYLER, Frederick (b. 1802, d. 1889). Painter and etcher; born at Elstree; studied at the Royal Academy and under H. Vernet and Delaroche in Paris; worked also with Bonington as a youth; painted a few oil pictures, but best known for his water colours, especially of sporting scenes, often with costume of the 18th Century; published a set of lithotints, 1844, and drew illustrations for books; member and president (1858–1871) of the Old Water Colour Society; worked in London.

1. Hunting. Hounds breaking cover and coming down a bank into the foreground followed by two huntsmen in eighteenth-century dress, one in red, the other in blue; a third partly seen behind.
   Water colours over pencil; roy., 7 × 10¾ in.

2. Hawking. A hunting party coming into sight from the r. as they mount the farther side of a knoll on the borders of a mountain lake; the foremost rider has just thrown off a hawk which is pursuing a heron; he is followed by a lady and another man; in the l. foreground, under the bank, which they are mounting from the other side, a man sits waiting beside his horse.
   Water colours over pencil; roy., 6¾ × 10¾ in.

3. A Hawking Scene. A boy in red dress of the eighteenth century stands l. by his horse against a background of trees looking out to open ground r. where a hawk flies after a heron; he holds two dogs by a leash.
Water colours over pencil; roy., 9¾ × 14½ in.

4. Cluny Macpherson, Chief of the Clan Chattan. Portrait of the Highland chief standing in the open air with dogs leaping about him.
Water colours; roy., 10½ × 7¼ in.

5. A Huntsman. A huntsman in eighteenth-century costume leaping his horse over a gap in a hedge.
Water colours over pencil; roy., 7¼ × 10 in.

6. The Vicar of Wakefield's Return. The Vicar on horseback with his daughter Olivia riding *en croupe* behind him.
Pencil and monochrome wash; roy., 11¼ × 13¾ in.
Nos. 1–6 were bequeathed by Henry Vaughan, Esq., August, 1900.

7. *Ob.* Study for a Picture. A dog with a Tam O'Shanter cap in his mouth standing on a ledge of rock. Signed *F. Tayler.*
Pencil; roy., 5¼ × 6⅝ in.

Rev. Study for a Picture. Two Highlanders leading two horses down a steep path.
Pencil.
Presented by J. Deffet Francis, Esq., December, 1874.

TAYLOR, Isaac the Elder (b. 1730, d. 1807). Engraver and painter; born at Worcester; from about 1752 worked in London, becoming one of the best engravers of his day; distinguished especially for his book-illustrations, many of which he designed as well as engraved; also painted portraits.

1. Mr. Shuter as Obadiah Prim in Mrs. Centlivre's 'A Bold Stroke for a Wife,' Act II., Sc. 2. Mrs. Lovely accusing Prim of gallantry; Prim, in the foreground, casting his eyes up and protesting that 'she talketh unintelligibly.'
Indian ink and water-colour tint; 5 × 3¼ in.
Engraved by Walker, 1776.
For Shuter's biography, see in this Catalogue note to drawings by James Roberts, No. 50.

2. Mr. Garrick as Tancred in Thomson's 'Tancred and Sigismunda,' Act IV., Sc. 2. Tancred and Sigismund in a garden. Inscribed below *Garrick in the Character of Tancred; . . . . Earl Osmond's Wife! . . . Heavens! did I hear thee right? What! Marry'd? Marry'd! Lost to thy faithful Tancred! lost for ever!*
Indian ink; 5¼ × 3½ in.
Engraved by Collyer, 1776.

3. Mr. Garrick as Osmyn in 'The Mourning Bride,' Act II., Sc. 2. Osmyn standing r., while Almeria and Leonora listen behind among the tombs. Inscribed *Mr. Garrick in the Character of Osmyn. Whence is that Voice, whose shrillness from the Grave, And growing to his Father's shroud roots up Alphonso?*
Indian ink; 5¼ × 3½ in.
Engraved by W. Walker, 1776.
For Garrick's biography, see in this Catalogue the note to drawings by J. Roberts, No. 65.
All purchased with the Burney Collection of Theatrical Portraits, 1817.

TAYLOR, T. (worked about 1792–1809). Architectural draughtsman and water colour painter; worked in London; exhibited landscapes and architectural designs at the Royal Academy, 1792–1809.

1. Interior of a Church. Interior of a side-chapel in a church, looking E., with the chancel seen between pillars at the r.; on each side of the chapel is a tomb, that at the l. with two, that at the r. with three recumbent effigies; other monuments on the walls. Signed *T. Taylor.*
   Water colours over Indian ink; roy., $8\frac{5}{8} \times 10\frac{5}{8}$ in.
   Purchased November, 1861.

2. View of Malmesbury. View of the town in the middle distance, with its houses clustered over a low hill about the great church; in the foreground two men lean against the wall beside a road which leads up past a group of trees at the l. Signed *T. Taylor.*
   Water colours; roy., $6\frac{1}{8} \times 9\frac{1}{2}$ in.
   Purchased February, 1877.

3. Oliver Cromwell's House, Clerkenwell Close.
   Water colours; $4\frac{1}{2} \times 6\frac{1}{2}$ in.
   No. 20 in Portfolio XXXII. of the Crace Collection of London Views, purchased November, 1880.

TAYLOR, William Deane (b. 1794, d. 1857). Line-engraver; worked after Lawrence, Richard Cook, and others.

1. Portrait of the 1st Duke of Wellington. Half-length portrait in full face.
   Pencil outline; $11\frac{1}{2} \times 9$ in.
   Engraver's drawing squared for transference to the plate engraved by the artist. Placed with the artist's engravings.
   Presented by James Part, Esq., August, 1859.

TEMPLE, Maria Caroline (worked about 1800). Amateur caricaturist; biography unknown.

1. 'Madora'. A young lady sitting on a sofa, with hair dishevelled and hat and shawl beside her, in a room looking out on a street; she is talking earnestly to a maid, who stands l. by the half-opened door. Inscribed on the margin *Maria C. Temple delt.—Vide 'Young Philosopher.'*
   Pen-and-ink, with water-colour tint; roy., $7\frac{1}{2} \times 8$ in.
   Purchased June, 1869.

2. The Run of the Cloth; or College Walk. View of a green in Worcester, with houses on either side and a view of the Malvern hills in the distance; on the road at the r. and in the foreground are several clergymen standing among groups of people; at the r. a lady and gentleman are bowing to the bishop, who is in surplice and hood. Inscribed above *The Run of the Cloth, or A College Walk,* and below *Maria Caroline Temple delt* and *Vide Worcester.*
   Pen-and-ink, with water-colour tint; imp., $14\frac{5}{8} \times 20\frac{1}{4}$ in.
   Purchased May, 1870.

TENNANT, W. (worked about 1799). Water-colour painter; biography unknown; probably an amateur.

1. A Frigate entering a Port. A frigate coming into a harbour between a fort l. and a breakwater and jetty r.; in the r. distance ships lying in a roadstead with hills beyond; at the l. under the fort a naval officer about to enter a long-boat; three other boats, two sailing, one rowing, in the harbour. On the buoy at the r. *W. Tennant* 1799.
   Water colours; roy., $10\frac{3}{8} \times 17\frac{7}{8}$ in.
   Purchased October, 1877.

THACKERAY, William Makepeace (b. 1811, d. 1863). Novelist and draughtsman; born at Calcutta; studied painting in Paris; worked in London as an illustrator, chiefly of his own writings; contributed 380 sketches to *Punch*; famous as the author of 'Vanity Fair' and 'Esmond.'

1. Two on one mount, roy., viz.:—

   (*a*) Illustration to 'Catherine, A Novel.' Mr. Billings standing l. with a pair of breeches over his arm talking to Father O'Flaherty, who sits r., while Count Galgenstein sips his chocolate in bed behind and listens. Inscribed *The interview of M^r. Billings with his father.*
   Pen-and-ink; 7⅝ × 4½ in.

   (*b*) Illustration to the 'Yellow Plush Papers.' Mr. Deuceace and Mr. Dawkins sitting at a round table playing cards; Mr. Blewett, standing between them, leans over the table to Mr. Dawkins, who sits r. with a formidable expression. Inscribed *M^r. Dawkins advises with M^r. Blewett upon a difficult point at Ecarté.*
   Pen-and-ink; 5¾ × 7⅛ in.

2. Two on one mount, roy., viz.:—

   (*a*) The Last Stroke of Fortune; Illustration to the Yellow Plush Papers. Deuceace striking his cowering wife in the Bois de Boulogne and pointing to the carriage in which Lord and Lady Crabs have driven past laughing.
   Pen-and-ink; 6⅞ × 9½ in.

   (*b*) Lord Crabs bestows his parting Benediction on the Ladies; Illustration to the Yellow Plush Papers. Lord Crabs saying 'good-night' to Lady and Miss Griffin at the door of their house; he is shaking hands with the former, while a servant behind holds a flambeau.
   Pen-and-ink; 7⅝ × 5¼ in.

   Nos. 1 and 2 were presented by the Rev. James Fraser, February, 1893.

3. Interior of a Stage Coach. Sketch showing the interior of a coach, where an old gentleman is asleep l. and a young man opposite seizes the occasion to kiss the lady by him; also the guard sitting behind the coach outside.
   Pen-and-ink; roy., 5 × 8⅜ in.
   Purchased June, 1893.

4. The Bandit's Revenge. Sketch-book containing MS. and pen-and-ink sketches for a burlesque.

   (1) *Extract from the Crumpton Weekly Journal.—Yesterday a Melodrama from the pen of the worthy Manager was produced at the Theatre. We went at five to secure a good place, but were sorry to find (although the house was a respectable one) that we had no need of coming so early. The plot of the piece is as follows. Vivaldi (charmingly played by the Manager M^r. Blatherington) is taken prisoner by Ferocio, M^r. Fogle Biggs, and in a ferocious manner did he perform his part. Vivaldi escapes, is again taken and confined in the Wizard's Tower (this is a charming scene painted by M^r. F. Biggs and assistants), he mollifies the Gaoler, escapes a second time, and after destroying in a novel manner the whole of the banditti, is united to the bride Bertha, charmingly personified by M^rs. Dilke Flinders. We are glad to see her husband, an old favourite of ours by the way, again on our boards. We trust that the peccadilloes reported of M^rs. D. F. are not so serious as to cause any final separation between 2 of the most delightful performers on our Stage. M^r. Blatherington introduced 'On to the battle-field' in the prison scene aptly enough; but we must confess our old friend Swag's song in D flat was d—— flat! By the by we have heard it reported that Blatherington has lost twelve shillings by the season. We hope not.*

   (2) *From the Crumpton Independent Miscellany.—Our very absurd contemporary has been exhausting the epithets of charming and delightful upon an unfortunate Melodrama brought out at our Theatre, and never repeated.*

There was we confess some good scenery and acting in it. Biggs was clever—very—as he always is. But really Mr. Blatherington sh^d give up lover's parts—he is too old and too fat, and when he acts with Mrs. Dilke Flinders is "like a pearl in an Ethiop's ear" to use the words of the eternal bard; but how can we sufficiently praise her—the lovely, the gentle, and the impassioned Flinders? Why, in poetry to be sure, so here goes.

I saw thee, and my feelings gushed
In one tumultuous tide.
My eye was dim, my ear was hushed
To everything beside.

I thought my heart was withered
But from out its mouldering cinders
A mighty flame there gathered
For thee, my love, my Flinders.

I gaze on thee, I gaze on thee
At morn and eventide,
I mark thee as with twinkling feet
Along the stage you stride.
At night I pace before thy gate
And linger at thy windows
For I am very desolate
For want of thee my Flinders.

A 2nd Extract from the Weekly Journal.—"Off with his head—So much for Buckingham." Hamlet. A very few of our readers may be aware that there exists in this town a very small weekly publication whose only attributes are vulgar profligacy and insignificant impertinence. The witty Journal alluded to contained last week a critique on the new melodrama, and some impudent observations on ourselves. These we pass by in contempt but of the former we w^d make mention. Mr. Blatherington's acting they say is so bad when it is put in comparison with the brighter talents of Mrs. Flinders that it is like—what?—why, Gentle Reader, a pearl in an Ethiop's ear! Now which is the pearl and which is the ear? Mr. B. seems to be the pearl and Mrs. F. the ear: poor ear, thou art cruelly boxed *indeed! These are some verses in wh. the author's ear (ears again!) is hushed. Mrs. F.* strides *across the stage, and her name is made to rhyme with* winders *! ! ! A* winder *used at school to be a violent blow on the ribs which suspended the breath. We heartily wish it inflicted on the Independent.*

(3) *The Bandit's Revenge, or the Fatal Sword. A Romantic Drama. Act I. Doors open at three: performance begins at half after eight. Vivaldi escaping from the Bandit's tower.* Sketch of Vivaldi with a lantern. *The tremendous Anger of the Bandit Chief.* Sketch of Ferocio raging with a barrel of powder and lighted torch beside him. *Wounded and overpowered by numbers Vivaldi is again dragged to the cavern.* Sketch of the capture. *In a loathsome dungeon, with his weekly pittance of bread and water, the emaciated Vivaldi awaits his doom.* Sketch of Vivaldi in prison surrounded by snakes, toads, etc.

(4) *Act 2. Even the hard hearted Jailer on bringing him his jug of water and bread is softened by his condition and promises to effect his escape.* Sketch of the jailer melted to tears. *The Jailer lends him a mule, and being a light weight he readily escapes. The ignorant country people mistaking him for Death on the pale horse.* Sketch of a rustic kneeling in fright as the mule goes past. *The Anger of the Bandit Chief and its effects!* Sketch of the chief gloating over a heap of human heads. *Forgetful of the change in his appearance Vivaldi by rashly attempting to jump in at the window throws his Bertha into a fit.* Sketch of Bertha fainting.

(5) *Act 3. Vivaldi grown more fat and beautiful than ever in conversation with his beloved Bertha.* Sketch of the happy pair. Sketch of *Gothic Cupboard containing preparations for the marriage of Bertha and Vivaldi. Banditti in ambush waiting the approach of the Marriage Train.* Sketch of banditti waiting for the procession.

(6) *The Fatal effects of the Robbers' fire.* Sketch of priests and bridesmaids slaughtered and the bridal couple unharmed. *The Destruction of the Bandits by Vivaldi.* Sketch of the hero spitting a whole row of bandits on his enormously long sword.

(7) *Emblematic Vision. The Connubial Happiness of Bertha and Vivaldi.* Sketch of wife and husband attended by a troop of boys and girls. *Manager's Address. Ladies and Gentlemen—The fullest house ever known in this theatre has been pleased to distinguish with particular applause the little Melodrama of wh I am proud to acknowledge myself the Author. It will be repeated therefore every night until the production of other novelties to wh it must of necessity give place. Ladies and Gentlemen, I wish you a good night. God save the King and no money returned.* Sketch of the Manager bowing to a few sleepy spectators.

(8) Sketch of men, women, and children singing as a chorus.

(9) Three caricatures of dancers and sketch of a woman frowning.

(10) Three caricature figure studies and a sketch inscribed *What is yr fortune, my pretty maid? My face is my fortune, Sir, she said.*

(11) Slight sketches of horses, etc.
Purchased May, 1885.

5. 'Simple Melodies.' Sketch book containing pen-and-ink sketches and verses.

(1) Title-page. A rose in a pot and a butterfly. With title *Simple Melodies, with illustrations | Choisy Le Roi | Printed for Edward Torre* | 1832.

(2) 'Little Miss Perkins.' She is writhing on the floor, with a pickle pot empty beside her.
Underneath:—

Little Miss Perkins
Much loved pickled Gerkins
And went to the cupboard and stole some
But they gave her such pain
She ne'er ate them again
She found them so shocking unwholesome.

(3) 'Suky Jones and Mary Grig.' Suky Jones pirouetting, while Mary Grig glares in envy.
Underneath:—

Dear Suky Jones
Though all skin and bones
Has a slim and an elegant figure
But Miss Mary Grig
Is as fat as a pig
And each day she grows bigger and bigger.

(4) 'Dicky Snooks and Tom Spry.' Tom Spry standing glum near Dicky Snooks, who sits on the ground reading.
Underneath:—

Good Dicky Snooks
Is fond of his books
And is loved by his Usher and Master
But naughty Tom Spry
Has got a black eye
And carries his nose in a plaster.

(5) 'Miss Mary Knight and Her Brother.' They are at table—he guzzling, she toying with a morsel.
Underneath:—

Miss Mary Knight
Has a small appetite
But Thomas her brother's a glutton
For breakfast he takes
Two pounds of beefsteaks
And for dinner a roast leg of mutton.

(6) 'Tom Knight.' He sits up in bed, while his sister pours out medicine.

Underneath :—

I tremble to write
The fate of Tom Knight
For here the poor fellow's in bed seen
And see how he takes
Instead of beefsteaks
All sorts of the nastiest med'cine.

(7) 'Ned Torre.' He is beating a drum, with a feather in his hat.

Underneath :—

Little Ned Torre
Thinks of nothing but war
Of helmet of sword and of trumpet
And when he can come
In the way of a drum
Our Neddy does nothing but thump it.

Purchased July, 1891.

THOMPSON, James Robert (worked about 1808–1843). Architectural draughtsman; worked for John Britton's publications; exhibited architectural designs and landscapes, chiefly at the Royal Academy, 1808–1843; worked in London.

1. Bank of England, North Front. View of the Bank from the opposite side of the street, looking along Lothbury; groups of men and women passing, and children whipping peg-tops. Signed and dated *J. R. Thompson* 1808.
   Water colours; roy., $7\frac{3}{4} \times 12$ in.
   Purchased May, 1885.

2. Design for new London Bridge. View in perspective of a proposed bridge with five arches, inscribed with the names of *Howe*, *Duncan*, *Nelson*, *St. Vincent*, and *Bridport*, and with pillars supporting the projections at the piers; at the near end, l., is a monumental gateway and stairs leading to the river, with lintel inscribed *Vigilandum est ei qui cupit vincere*. (Above, an elevation of the bridge, in Indian ink.)
   Water colours; roy., $9\frac{5}{8} \times 17\frac{1}{4}$ in.
   This and the next were exhibited at the Royal Academy in 1830 (No. 1101) as 'Sketches for a proposed naval monumental and triumphal bridge.'
   Purchased October, 1881.

3. Sections and Measurements of the old and new London Bridge.
   Pen-and-ink, with sepia wash; roy., $3\frac{1}{2} \times 17\frac{1}{4}$ in.
   Purchased March, 1884.

[4–6] Drawings in the Crace Collection of London Views, purchased November, 1880.

4. View of part of Somerset House.
   Indian ink, tinted; $4\frac{1}{2} \times 6\frac{1}{2}$ in.
   No. 218 in Portfolio VI.

5. The Archery House, Hoxton.
   Water colours; 5×7 in.
   No. 38 in Portfolio XXXIII.

6. Kirkby Castle, Bethnal Green.
   Indian ink, tinted; 5×8 in.
   No. 61 in Portfolio XXXIII.

THORNHILL, Sir James (b. 1675, d. 1734). Painter; born in Dorsetshire; pupil in London of T. Highmore; travelled on the continent, and returning to England was much employed in decorative paintings for noblemen's houses; worked for Queen Anne at Hampton Court, Greenwich, and Windsor; painted the interior of the dome of St. Paul's; successful also as a portrait painter; director of one of the academies which preceded the foundation of the Royal Academy; serjeant-painter to the king 1719; knighted April, 1720; M.P. for Melcombe Regis 1722–1734; father-in-law of Hogarth.

[1–8] Studies for the paintings decorating the Dome of St. Paul's Cathedral.

1. *Ob.* The Conversion of St. Paul. Paul falling from his horse and supported by a soldier, who kneels l., blinded by the light from heaven; beyond l. a man with a banner clinging to his terrified horse; figures partly seen behind, and the towers of Damascus r.
   Pen-and-ink, with sepia wash over black chalk, on brown paper, heightened with white; roy., 14⅞ × 9⅞ in.

   Rev. The same Subject. Rough sketch of the same composition reversed and modified.

2. Elymas the Sorcerer struck Blind. Before a throne, on which Sergius Paulus sits between lictors, Paul r. denounces the judgment of God on Elymas, who stands r. groping with his hands, a dog looking at his feet.
   Pen-and-ink over black chalk, with sepia wash, on brown paper, heightened with white; roy., 15⅛ × 10 in.

3. Paul and Barnabas at Lystra. Paul and Barnabas standing on the steps of a temple l. expostulating with the men who are bringing an ox to sacrifice to them from the r., while two men kneel in the foreground offering treasure.
   Pen-and-ink over black chalk, with sepia wash, on brown paper, heightened with white; roy., 5⅛ × 9⅞ in.

4. Paul and Silas in Prison. Paul seated r. in the prison with Silas standing by him; the keeper of the prison kneeling l. and asking, 'What must I do to be saved?' Behind, a young man entering with a torch; two sleeping soldiers r. and l.
   Black chalk, strenghtened in parts with a pen, and sepia wash, on brown paper, heightened with white; roy., 15 × 9¾ in.

5. Paul Preaching at Athens. Paul standing l. on the steps of a temple, preaches to a group of Athenians seated r. about the steps or standing l.; behind, a circular colonnade.
   Pen-and-ink over black chalk, with sepia wash, on brown paper, heightened with white; roy., 15⅛ × 9⅞ in.

6. The Conjurors burning their Books before Paul. Paul standing on the steps of a building r., in the foreground a heap of books of magic, to which a man is setting a torch; two others bring books from r. and l.; behind Paul are two of his companions; beyond, heads of a crowd and the façade of a temple.
   Pen-and-ink over black chalk, with sepia wash, on brown paper, heightened with white; roy., 15 × 9⅞ in.

7. Paul before Agrippa. Agrippa on a high throne with Bernice r., guarded by lictors, two old men standing under the throne r., and a third seated with a great book; Paul stands l. pleading to Agrippa.
   Pen-and-ink over black chalk, with sepia wash, on brown paper, heightened with white; roy., 15 × 9⅞ in.

8. Paul Shipwrecked. Paul casting the snake from his arm into the fire, while the islanders grouped round look at him in consternation; behind him r. the bow of the ship is seen.
   Pen-and-ink over black chalk, with sepia wash, on brown paper, heightened with white; roy., 15 × 10 in.

[9–11] Finished studies of subjects in the Dome of St. Paul's, made for the engraver.

9. Paul and Silas in Prison. The same composition as No. 4, reversed, with additions and modifications of detail, and without one of the sleeping soldiers.
Oil colours (monochrome) strengthened with pen-and-ink; roy., 15 × 9⅝ in.
Engraved by Van der Gucht with the title *Domini, quid mihi faciendum est ut salvus sim?*

10. Paul before Agrippa. The same composition as No. 7, but reversed, and modified in detail; the arcade of a palace is also added in the background. Inscribed on upper margin *To be graved by Mons^r. Simoneau y^e Elder if possible.*
Oil colours (monochrome) strengthened with pen-and-ink; roy., 16¾ × 10½ in.
Engraved by Simmoneau, with the title *Propemodum mihi persuades ut Christianus fiam.*

11. Paul Shipwrecked. The same composition as No. 8, reversed.
Oil colours (monochrome) strengthened with pen-and-ink; roy., 14⅞ × 9⅝ in.*
Engraved by G. Van der Gucht with the title *Mutati, dicebant esse Deum.*

12. Paul Preaching at Athens. Paul preaching on some raised steps in the centre, with groups of philosophers standing or seated r. and l., those seated having books and scientific instruments; behind, a statue l., and a round temple r.
Oil colours (monochrome) strengthened with pen-and-ink; roy., 9 × 5¾ in.

[13–15] First thoughts for the decoration of the Dome of St. Paul's.

13. Four on one mount, roy., viz.:—
(*a*) Elymas Struck Blind. Sergius Paulus sits on a high throne under pillars towards the r., Elymas gropes blindly l., Paul stands r., lictors and onlookers behind.
Pen-and-ink sketch with warm monochrome wash; 6 × 4 in.
(*b*) Paul and Barnabas at Lystra. Paul and Barnabas standing on temple-steps r., while two men offer treasure in the foreground, and men from the l. bring an ox to sacrifice.
Pen-and-ink sketch with greenish monochrome wash; 6 × 3¾ in.
(*c*) Paul Preaching at Athens (?) Paul standing in a gateway at the top of high steps r. preaching to a group gathered below.
Pen-and-ink sketch with greenish monochrome wash; 6¼ × 3¾ in.
(*d*) The same Subject. The same composition reversed, with modifications.
Pen-and-ink sketch with warm monochrome wash; 6⅛ × 4 in.

14. Four on one mount, roy., viz.:—
(*a*) The Conjurors Burning their Books before Paul. Men bringing books from r. and l. to burn on a fire in the foreground before Paul and two companions who stand on steps l.
Pen-and-ink sketch with greenish monochrome wash; 6½ × 3⅝ in.
(*b*) Paul before Agrippa. Agrippa enthroned l., with retinue around him, listens to Paul, brought by guards r.
Pen-and-ink sketch with greenish monochrome wash; 6⅛ × 4 in.
(*c*) The same Subject. The same composition, but with the figure of Paul made more prominent and placed higher.
Pen-and-ink sketch with warm monochrome wash; 6¼ in. × 4 in.
(*d*) Paul Shipwrecked. Paul at the l. casting the viper off his hand into the fire, at which sailors and natives warm themselves r.; two figures seated l.; the ship seen behind.
Pen-and-ink sketch with greenish monochrome wash; 6½ × 3¾ in.
Nos. 1–14 were purchased May, 1857, at the MacIntosh sale.

* Outside measurements. The paper has been cut down to the edges of the design.

15. *Ob.* The Death of Ananias. Ananias falling dead in a space between two groups of spectators and in front of the steps on which Paul and his companions stand.
Brush and indigo sketch; roy., 6½ × 11⅝ in.
Rev. Paul Preaching at Athens. Paul on the steps outside a temple r. preaches to a crowd of Athenians standing round, one of them with a book seated on the steps; a statue seen beyond l.
Brush and indigo sketch.
Other studies for the same series of paintings are catalogued below, Nos. 58–67.
Purchased June, 1865.

16. Study for Decoration of a Section of the Dome of St. Paul's. A section of the interior of the dome, painted in imitation of architectural ornament and moulding, framing a composition of 'Paul shipwrecked.' Paul shakes the viper off l., and three barbarians look at him with horror r.
Pen-and-ink on brownish paper, heightened with body colour; roy., 10⅝ × 8¾ in.
Purchased October, 1872.

17. Design for a Lunette; The Farewell of a Saint to his Disciples. An aged Saint bound with cords and led by a Roman soldier towards the r., where two galleys are alongside a quay; a centurion standing beside him urges him forward, while at the l. a crowd of men and women cling to him in farewell, a young disciple kneeling for his blessing. The design is enclosed in a lunette, outside which above is inscribed *Sir Ja^s. Thornhill* and below *N.* 19.
Pen-and-ink with water-colour tint; roy., 11¼ × 16¾ in.
Purchased December, 1867.

18. Themis Arbitra Rerum: Design for a Ceiling. An oval composition. Themis enthroned in the centre holds a wand in one hand, a scroll in the other; below, Mars is seen among figures emblematic of the arts and sciences; at the l. a king proffers his crown to the goddess; genii float in the air, and the gods are seen on clouds above a great colonnade. Inscribed above *Themis arbitra rerum.* Below *J. Th. f.* and the verses—

Hic Regina comas fulvo diademata cingens
[A]uratoque sedens solio, Themis arbitra rerum,
[Ar]morum legumque potens; cui publica curæ
Commoda, Mavortis cui prœlia, Pacis et Art[is]
Turritaeque Urbes, cultique novalia ruris;
Omnia complexu mulcet, regit omnia nutu.

Pen-and-ink with gray wash heightened with white; roy., 16 × 12½ in.
Purchased August, 1861.

19. The Sacrifice of Iphigenia. At an altar in the centre a priest stands r. and Iphigenia kneels l. about to be sacrificed by Agamemnon, who is stopped by the apparition of Artemis above; grouped round at the back and at the l. are attendants in various postures of emotion; at the r. the prow of a ship appears on the sea.
Pen-and-ink with sepia wash heightened with white; roy., 5 × 7¾ in.
Bequeathed by R. Payne Knight, Esq., 1824. Formerly in the collections of T. Hudson and Sir Joshua Reynolds.

20. Study for a Picture of the Resurrection. Christ rising from the tomb, holding a banner, in a flood of radiance, beneath which two guards cower in the foreground.
Pen-and-ink sketch with sepia wash; roy., 6¼ × 4¾ in.

21. Landing of the Prince of Orange at Torbay. Study for a Painting. The Prince, attended by a group of lords, stepping ashore on Brixham Quay from a boat, which lies alongside in the l. foreground; behind the boat l. are the bows of his ship; a welcoming crowd r. under a great flag. Inscribed on the margin *Prince of Orange lands at Torbay, Ann*: Signed *Sr. James Thornhill.*
Pen-and-ink with sepia wash; roy., 5½ × 7¼ in.

22. Landing of the Prince of Orange at Torbay. Study for the Grisaille Picture in the Painted Hall, Greenwich. The Prince landing from a ship r. is received l. by Britannia kneeling and Cybele offering her crown, while Opposition and Tyranny in the l. foreground take to flight; at the r. Neptune and Nereids; over the Prince's head, Providence and a circle of hovering cupids. Inscribed on the margin *Prince of Orange landing at Torbay. Brittannia welcoming him ashoare, receiving him with guns, arms, &c. Nept. & all y^e^ Sea Deitys deliver up their Charge. Good or Supream Providence presides over him. Opposition and Tyranny fly before him. Popery, &c. Je Maintiendray in a scroll held by cupids. Cebele or y^e^ Earth offers her Coronet to y^e^ P. Orange. Carving of y^e^ Frame adorned with oranges. Vertuous Acts, Love of ones Country, Love of Vertue, Love of Renown, Good Omen, Compassion Magnan; & gen^rs^* [generous] *desire, Impicty, Arbitrary Power, Necessity, Nobility, Rebellion, Reason of State, Prelature, Natural Law, Glorious Renown, Servitude, Superstition, Tyranny.*
Pen-and-ink with sepia wash; roy., 6¼ × 9 in.

23. George I. landing at Greenwich. Study for the Grisaille Picture in the Painted Hall, Greenwich Hospital. The King stepping from a barge, which is moored to the quay r., is received by a group of people about to lead him up to a public building l.; spectators in l. foreground, the Prince's ship r. Inscribed on the margin *Objections wh. will arise from y^e^ plain representation of y^e^ K. landing Sepr. 18^th^, 1714, as it was in fact and in y^e^ modern way and dress.* (1) *First of all it was Night, wh. to represent would be hard and ungracefull in Picture. No ships appearing and boats make a small figure.* (1) *Answ^d^. Take Liberty of an evening sky and torches. Take y^e^ Liberty to bring in y^e^ yatch* [sic] *that brought over y^e^ King and y^e^ Barge, & Guns firing, etc.* (2) *Then who shall be there to accompany him? if the Real Nobles that were there, then, some of them are in disgrace now & so will be so much Party in Picture.* [Answered] (2) *Make only* 5 *or* 6 *of y^e^ chief Nobles y^e^ rest in y^e^ crowd.* (3) *To have their faces and dresses as they really were, difficult.* [Answered] (3) *Inquire their dresses the best you can & get their faces from the life.* (4) *The King's own dress then not gracefull, nor enough worthy of him to be transmitted to Posterity.* [Answered] (4) *Make y^e^ King's dress as it now is & as it should have been then rather than what it was.* (5) *There was a vast Crowd, w^ch^ to represent would be ugly and not to represent would be false.* [Answered] (5) *Take y^e^ Liberty to lessen y^e^ Crowd as they ought to have been then.*
Pen-and-ink with sepia wash; roy., 6¼ × 9 in.

24. Two on one mount, roy., viz.:—
(*a*) A Battle. A number of horsemen in classical armour about to descend a hollow road l. to a valley where an enemy is drawn up against them.
Pen-and-ink with sepia wash; 4½ × 7 in.

(*b*) The Landing of George I. at Greenwich. Study for the Grisaille Picture in the Painted Hall, Greenwich. The King arrives r. throned in a chariot, with Princely Prudence and 'Britannick Power,' an armed figure riding beside; before the car go Liberty, Religion, Commerce, Courage, and Justice. At the l., in the foreground, Tyranny and Despair are cowering; beyond, Father Thames and the Graces wait in welcome before the Hospital. In the sky above, Fame followed by Apollo and the Muses appears on a cloud. Inscribed on the margin *Anglorum Spes magna. Victoria fractæ fidei ultrix. Lætitia publica. Felicissimus Regis in urbem adventus. Felicitas temporum. The Royal Cavalcade on Landing of K. George at Greenwich Sept^br^ 18^th^ 1714. A View of the Hospital with the Royal flag put out. Thames and y^e^ Nymphs or Graces playing round him.* (1^st^) *Fame flying before carry'd by Zephyrs.* (2) *Apollo and Muses sing Great George's praise.* (3) *Tyrannick Power and Despair fly before Liberty.* (4) *Liberty &* (5) *Religion* (6) *Commerce* (7) *Courage & Justice* (9) *The King in a triumphant Chariot* (10) *Princely Prudence on his Right hand. An Eagle on y^e^ Charr. Shews y^e^ Power of Jove, as well as y^e^ German Ensign* (11) *Britannick Power guards y^e^ King. In Basso Relievo or Chiaroscuro in greenish heightened with gold.* 21 *ft.* × 17 *ft.; is now but* 19—11 *long &* 18—11 *high.*
Pen-and-ink with sepia wash; 6⅞ × 9 in.

25. Two on one mount, roy., viz.:—

(*a*) Ptolemy planning the Alexandrian Library. Study for a Picture. Ptolemy standing r. gives directions to Demetrius, who holds up a large plan with the help of a man kneeling in the l. foreground; two other men bring scrolls from the l.; guards stand r.; buildings l., temples in the background. Inscribed above *Library Chimney*, and below *Ptolem. giving Demetrius directions to build y^e^ Library at Alexandria. Vide Priddeaux Josephus, Suctonius, Plutarch.*
Pen-and-ink with sepia wash; 6⅛ × 3¾ in.

(*b*) William III. directing the Plans of a Building. A group of four dignitaries in gowns and perukes, standing r.; one of them holds a paper with a plan of a building before the King, who, riding past, stops to point with a cane to the projected site; at the l. an equerry on foot; in the background, r. and l., two arches partly seen.
Pen-and-ink with sepia wash; 5¾ × 10½ in.

26. Two on one mount, roy., viz.:—

(*a*) Two Studies for a Ceiling. Jupiter and Juno (?) looking down on the world; Apollo driving in his chariot, the gods seated on clouds about him. Signed *Thornhill.*
Pen-and-ink; 4¾ × 8⅝ in.

(*b*) Studies for Ceiling-painting at Greenwich Hospital. Europe, l., seated among trophies of war, with boy-genii about her; Asia, r., reclining on a camel and holding up a censer, with three children round. Beneath, l., Africa, over whom a boy, sitting on a lion, holds up an umbrella; at the r., America armed with bow and arrow, and with two children attending her. Inscribed *Europe—Asia—Africa—America—Upper Hall at Greenwich, in y^e^ coving.*
Pen-and-ink with sepia wash; 7¾ × 12½ in.

27. Two on one mount, roy., viz.:—

(*a*) The Judgment of Paris. Paris sitting l. under a tree gives the apple to Venus, by whom stands Juno, while Pallas sits armed at the r.
Pen-and-ink with gray wash; 3½ × 6 in.

(*b*) Study for a Picture of Cupid and a Nymph. Cupid surprising a Nymph of Diana, who lies under cover of a cloak hung to a tree at the r.; two dogs l. Inscribed on the margin *Picture in y^e^ Garden at Hanbury.*
Pen-and-ink with greenish wash; 6 × 7¾ in.

28. Two on one mount, roy., viz.:—

(*a*) Diana and Endymion; Study for a Ceiling Painting. A panel with Diana embracing Endymion on a cloud; Morpheus sitting by l., two stags r. and cupids floating below. Beneath, a space for the bed, with trophies in panels on each side. Inscribed *Bed Chamber att Hanbury. The Battens marble colour—The Boys' drapery, Green—Diana in a fine blew—Endymion in a light red—Morpheus in yellow—The Moulding round y^e^ ceiling yell: gold—The Trophies green gold.*
Pen-and-ink with sepia wash; 7⅜ × 7 in.

(*b*) Design for Ceiling Decoration. Four floating Cupids holding crown, wreaths, etc., in a panel framed in ornament imitating architecture. Inscribed above *Over her Majesty's head* and below *S^r^ James Thornhill.*
Pen-and-ink with sepia wash; 7⅛ × 7¾ in.

29. Design for Decoration of a Staircase. The wall of a staircase divided into compartments, three of which are filled with decoration; Olympus and the gods above, Apollo and Daphne and The Triumph of Galatea below; the upper part divided from the lower by a cornice and balcony resting on pillars, painted in imitation of architecture.
Pen-and-ink with sepia wash; roy., 10¾ × 9⅞ in.

30. Design for Decoration of a Staircase. The wall above the stairs decorated with a frieze of children, and above, two compositions; the Judgment of Midas l., the Triumph of Silenus r. Drawn to scale and inscribed *Apoll: Pan & Midas.*
Pen-and-ink with greenish gray wash; roy., 7¾ × 11 in.

31. Two on one mount, roy., viz.:—

(*a*) EUROPE RECEIVING THE BALANCE OF POWER FROM BRITANNIA. An oval composition. Described in the margin *Britannia, or y^e^ Queen, giving y^e^ Ballance of Power to Europe who receives it kneeling, Cebele* [sic] *& Neptune representing Earth & Seas offering tribute to her, Peace & Concord Attendants—St. Paul's at a distance representing y^e^ Temple of Peace.* Europe kneels l. with Neptune and Cybele behind; Peace and Concord stand r. by Britannia's throne.
Pen-and-ink with sepia wash; 6¼ × 5⅞ in.

(*b*) BRITANNIA'S TRIUMPH. An oval composition. Described on the margin *The Queen represented as Britannia sitting in a Triumphal Chariot with Mars on her right hand offering up his Helmet, & other Trophies of War. Behind, Peace bringing Plenty to Great Brittain, on y^e^ left hand, Wisdom, Love & Sincerity as Attendants on Britannia whom Fame is coming from y^e^ distance to crown.*
Pen-and-ink with sepia wash; 5⅞ × 6½ in.

32. BACCHUS, VENUS AND CERES. Study for an octagonal composition. Venus between Bacchus l. and Ceres r., all reclining on clouds; with a boy holding a sickle by Ceres, and Cupid hovering over Venus. Inscribed on the margin *Historys proper to a dining Room, or to y^e^ Pavilion of a seat in a Hunting Country: Bacchus, Venus, & Ceres, Zephyrus & Flora, Peace & Plenty. 4 Seasons of y^e^ year. Bacchus and Ariadne. Bacchus & Ceres. Diana & Endymion. Jupiter & Callisto. 24 ft. high. An equilateral octagon 10 ft. diam.* Drawn to scale.
Pen-and-ink with sepia wash; roy., 7⅜ × 12⅜ in.

33. DESIGN FOR A CEILING DECORATION. Bacchus and Ariadne attended by Bacchants on clouds; an oval composition framed in a border of architectural ornament. Drawn to scale.
Pen-and-ink with sepia wash; roy., 7⅛ × 11¾ in.

34. DESIGN FOR DECORATIVE PANEL. Minerva seated with spear and shield, and an owl beside her r.; in an oval frame of laurel bound with ribbon, the Garter star above, supported by two floating Cupids, whose other hands hold up a curtain behind; below, the George, and two Cupids, seated either side on a plinth and supporting the picture.
Pen-and-ink with sepia wash; roy., 8¾ × 6⅜ in.

35. DESIGN FOR DECORATIVE PANEL. A panel, pyramid-shaped at the top; Hercules seated with his club between his knees, the Hydra under his feet; two boy-genii r. holding his shield and a baton; at the l. Envy retreating. Inscribed on the margin *Herc. or Heroick Vertue holding y^e^ Arms. The Hydra slain on w^h^ he tramples, denoting y^e^ difficultys y^t^ he has overcome. Envy at a distance wearing her snaky hair, &c. Little Genii holdin*[*g*] *y^e^ Generall's staff.*
Pen-and-ink with sepia and indigo wash; roy., 6 × 6⅞ in.

36. ACHILLES DIPPED IN STYX. Thetis sitting on a bank l., between a goddess and a god, holds the child Achilles by the heel and dips him in the river; at the r. the river-god reclines under a tree; in the background Sisyphus and Tityus.
Pen-and-ink with sepia wash; roy., 6⅛ × 5⅛ in.

37. VULCAN FORGING ARMOUR FOR ACHILLES. Vulcan and two assistants forging arms on an anvil, while Thetis on a cloud above directs them. Inscribed below *At y^e^ request of Thetis, Vulcan makes Armour for Achilles.*
Pen-and-ink with sepia wash; roy., 6⅛ × 4⅛ in.

38. ACHILLES DRAGGING HECTOR'S BODY ROUND THE WALLS OF TROY. Achilles driving his chariot to the r., Hector's body trailing behind; two foot-soldiers running on either side; the walls and towers of Troy in the background r. Inscribed above *kills Penthesilea Q. of y^e^ Amazons.*
Pen-and-ink sketch with sepia wash; roy., 6¼ × 4⅜ in.

39. The same Subject; a different Composition. Achilles drives towards the front and r., and the corpse drags behind l.
Pen-and-ink sketch with sepia wash; roy., $6\frac{1}{4} \times 4\frac{1}{2}$ in.

40. Mercury Appearing to Herse (?). Mercury appearing in a cloud to a lady seated l. in a temple or palace.
Pen-and-ink sketch with sepia wash; roy., $6 \times 4\frac{5}{8}$ in.

41. Two on one mount, roy., viz.:—
(*a*) Design for Decorative Panel; Æneas Carrying Anchises from Troy. Æneas lifts Anchises on his shoulder from a bed, Creusa helping him; in the distance, burning towers. Below the design, a panel of trophies.
Pen-and-ink with Indian-ink wash; $6\frac{5}{8} \times 2\frac{1}{2}$ in.
(*b*) Mercury Appearing to Æneas. Mercury on a cloud directing Æneas to sail from Troy; Æneas stands r.; two men l. kneel to lift a chest; in the background, a ladder set against a wall. Below the design, a panel of trophies.
Pen-and-ink with Indian-ink wash; $6\frac{1}{2} \times 2\frac{1}{2}$ in.

42. Scheme for Decoration of a Summerhouse. A spacious alcove, with a Roman triumph painted on the end wall, decorations on the sides and ceiling, and panels of trophies about a seat running round the walls. Drawn to scale. Inscribed *Varrio* [for Verrio], apparently not in Thornhill's writing.
Pen-and-ink with sepia wash; roy., $9\frac{1}{4} \times 13$ in.

43. Two on one mount, roy., viz.:—
(*a*) An Escutcheon. A blank escutcheon with skeletons bearing scythes for supporters, skull and hour-glass for crest.
Pen-and-ink sketch; $6 \times 4\frac{7}{8}$ in.
(*b*) Scheme for Decoration of a Chimney-Piece, with a Portrait Group. A mantelpiece, with a portrait, apparently of a Speaker of the House of Commons in his chair with members round, let into a panel of carved fruit and flowers. Notes of dimensions below.
Pen-and-ink with reddish wash; $11\frac{1}{4} \times 7\frac{1}{4}$ in.

44. Stoic Philosophers. A group of two seated and three standing philosophers; the Stoa behind.
Pen-and-ink sketch with sepia wash; roy., $3\frac{3}{8} \times 3$ in.

[45-49] Designs for tall upright panels, with subjects from Ovid's Metamorphoses.

45. Two on one mount, roy., viz.:—
(*a*) The Rape of Deianira. The centaur Nessus rushing off to the r. with Deianira on his back; Hercules aiming his arrows from the l.; hilly background.
Pen-and-ink with gray wash; $7\frac{3}{8} \times 3\frac{3}{4}$ in.
(*b*) Daphne Transformed. Apollo about to embrace Daphne, who is changing into a laurel-tree; Cupid hovering l.; a river bank r.
Pen-and-ink with gray wash; $7\frac{3}{8} \times 3\frac{3}{8}$ in.

46. Two on one mount, roy., viz.:—
(*a*) Vertumnus and Pomona. Pomona reclining l. on a bank under a tree; Vertumnus standing over her in the disguise of an old woman, and Cupid flying above; a peacock on a wall r.
Pen-and-ink with gray wash; $7\frac{3}{8} \times 3\frac{3}{4}$ in.
(*b*) Mercury and Argus. Argus sleeping under a tree r., while Mercury lifts his sword to kill him; Io, in the form of a cow, partly seen l.
Pen-and-ink with gray wash; $7\frac{3}{8} \times 3\frac{5}{8}$ in.

47. Two on one mount, roy., viz.:—
(*a*) A Goddess Appearing. A goddess hovering over a woman seated by a tomb in a garden, with a mirror (?) in her hand and looking up.
Pen-and-ink with gray wash; $7\frac{1}{2} \times 3\frac{5}{8}$ in.

(*b*) THE FLAYING OF MARSYAS. Marsyas tied to a tree r. and being flayed by a Scythian, while Apollo looks on l. from a cloud.
Pen-and-ink with gray wash; 7¼ × 3⅜ in.

48. Two on one mount, roy., viz.:—
(*a*) ALPHEUS AND ARETHUSA. Alpheus pursuing Arethusa, and about to seize her; above, Diana prepares to wrap the nymph away in a cloud.
Pen-and-ink with gray wash; 7½ × 3¾ in.
(*b*) THE JUDGMENT OF MIDAS. Apollo and Pan seated in the foreground; Tmolus giving the prize of music to Apollo, and Midas interposing.
Pen-and-ink with gray wash; 7½ × 3½ in.

49. Two on one mount, roy., viz.:—
(*a*) VULCAN APPEALING TO JUPITER. Vulcan kneeling on a cloud l. and appealing to Jupiter and Juno, seated on clouds above r.; Cupids supporting a canopy over them, and Ganymede astride the eagle above.
Pen-and-ink with sepia wash; 7¾ × 4 in.
(*b*) PYRAMUS AND THISBE. Thisbe running from the r. to find Pyramus lying dead under the tree by Ninus' tomb; above, a deity on a cloud.
Pen-and-ink with sepia wash; 7½ × 3¾ in.

50. Two on one mount, roy., viz.:—
(*a*) DESIGN FOR WALL DECORATION; THE JUDGMENT OF PARIS. Design for decoration imitating a double colonnade in the depth of the wall; on the wall space behind the columns, Paris giving the apple to Venus near whom Pallas stands; at the r. Juno with her Chariot. At the side of the painting, l., a door with Cupids above.
Pen-and-ink with sepia wash; 5¾ × 8⅝ in.
(*b*) DESIGN FOR WALL DECORATION; THE TRIUMPH OF VENUS. Part of the same design as the last; two pairs of columns supporting a cornice and dividing the painting behind into three compartments; in the centre, Venus on her shell with attendant nymphs around her and warning Time above; l. Neptune and Tritons; r. sea-nymphs.
Pen-and-ink with sepia wash; 5¾ × 8⅝ in.

51. Two on one mount, roy., viz.:—
(*a*) DESIGN FOR WALL DECORATION. Two pairs of columns supporting a low-pitched arch, with a garden scene, trees and portico behind.
Pen-and-ink with sepia wash; 5½ × 4¾ in.
(*b*) DESIGN FOR WALL DECORATION. Part of the same scheme as No. 50 (*a*) and (*b*); a painting of Venus and Adonis between columns; at the r. a door, with the top of a staircase leading up to it from the l.
Pen-and-ink with sepia wash; 6 × 5⅝ in.

52. Two on one mount, roy., viz.:—
(*a*) DESIGN FOR WALL DECORATION. A fireplace between two doors set in a scheme of decoration, painted to resemble a low-pitched arch resting on a cornice, supported by two pairs of pillars, with a view beyond of a garden within a semi-circular colonnade.
Pen-and-ink with gray wash; 5½ × 6¾ in.
(*b*) DESIGN FOR WALL DECORATION. A similar design to the last, but without the fireplace in the centre; under the arch, a view of a pond enclosed by a colonnade.
Pen-and-ink with gray wash; 5½ × 6⅝ in.

53. Three on one mount, roy., viz:—
(*a*) CLASSICAL LANDSCAPE. Arches broken off l.; a temple in the background.
Pen-and-ink with gray wash; 3⅞ × 2⅝ in.
(*b*) CLASSICAL LANDSCAPE. Part of a palace, with projecting porticoes, and trees behind.
Pen-and-ink with gray wash; 4 × 3⅝ in.
(*c*) CLASSICAL LANDSCAPE. A portico and fountain l., with stream r., in which are figures bathing.
Pen-and-ink with gray wash; 4⅜ × 3½ in.

54. Three on one mount, roy., viz. :—

(*a*) Classical Landscape. A ruin r., with statue in a niche and broken arch ; a tree beyond and distant hills.
Pen-and-ink with gray wash ; $4\frac{3}{8} \times 2\frac{3}{4}$ in.

(*b*) Classical Landscape. A portico of a palace l., arch and colonnade beyond ; figures seated and standing in the foreground.
Pen-and-ink with gray wash ; $4 \times 3\frac{5}{8}$ in.

(*c*) Classical Landscape. A ruined palace seen in perspective r. ; trees on a slope l., and a glimpse of distant hills ; two seated and one standing figure in the foreground.
Pen-and-ink with gray wash ; $4\frac{3}{8} \times 3\frac{5}{8}$ in.

Nos. 20–54 were purchased June, 1865.

55. Ruins of Canterbury Castle. Ruins of the keep, rising beyond a broken wall. Inscribed *The Ruins of Canterbury Castle Feb.* 26—171$\frac{6}{7}$ *J. Th.*
Pen-and-ink with sepia wash ; roy., $8\frac{1}{8} \times 12\frac{7}{8}$ in.

56. St. George's Gate, Canterbury. The Gate from outside, with a glimpse of street within ; two figures, one seated, the other standing, in the l. foreground. Inscribed *St. George's Gate at Canterbury. Feb.* 26, 171$\frac{6}{7}$, *drawn by y^e^ life by J. Thornhill.*
Pen-and-ink with sepia wash ; roy., $8\frac{1}{4} \times 13$ in.

57. South Side of Dover Castle. The keep rising beyond low outer walls on the slope of the downs. Inscribed *South side of Dover Castle, built by Jul: Cæsar. There are* 29 *Acres within y^e^ walls and is let for* 30$^{£}$ *pr. Annū. Within the walls is a well* 100 *fathom, or* 200 *yds. deep. J. Th.*
Pen-and-ink with sepia wash ; roy., $8\frac{1}{4} \times 12\frac{7}{8}$ in.

Nos. 55–57 were purchased June, 1881.

[58–67] Studies for the paintings in the Dome of St. Paul's, inserted in the interleaved copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

58. Paul and Barnabas at Lystra. Sketch for the composition described above, No. 3.
Black chalk and sepia wash ; $7\frac{1}{4} \times 4\frac{3}{4}$ in.

59. Paul and Barnabas at Lystra. The same composition, slightly modified.
Black chalk and sepia wash ; $7\frac{1}{4} \times 5$ in.

60. Paul and Silas in Prison. Sketch for the composition described above, No. 4.
Black chalk and sepia wash ; $7\frac{1}{4} \times 5$ in.

61. Paul Preaching at Athens. Sketch for the composition described above, No. 5.
Black chalk and sepia wash ; $7\frac{1}{8} \times 4\frac{7}{8}$ in.

62. The Conjurors burning their Books. Sketch for the composition described above, No. 6.
Black chalk and sepia wash ; $7\frac{1}{8} \times 5$ in.

63. Paul before Agrippa. Sketch for the composition described above, No. 10.
Black chalk and sepia wash ; $7\frac{1}{4} \times 5$ in.

64. Paul Shipwrecked. Sketch for the composition described above, No. 11.
Black chalk and sepia wash ; $7\frac{1}{4} \times 5$ in.

65. The Conversion of Paul. Sketch for the composition described above, No. 1, with modifications.
Black chalk and sepia wash ; $7\frac{3}{4} \times 5$ in.

66. The Conversion of Paul. Sketch for the same composition.
Black chalk and sepia wash ; $7\frac{1}{4} \times 5$ in.

67. The Conversion of Paul. Sketch for the same composition.
Black chalk and sepia wash ; $7\frac{1}{4} \times 4\frac{7}{8}$ in.

68. Album, containing studies in pen-and-ink or pencil, some washed in monochrome or water-colour tint, ff. 147.

These sketches include copies from Italian pictures made in Italy; landscape compositions and views in Derbyshire; copies or adaptations of Dutch pictures, studies for portraits, and studies for decorations of walls and ceilings. The bulk of the drawings are of this last class. On the fly-leaf is *J. Thornhill An : Dom.* 1699. *Apr.* 20. *pr.* 85.

The more important pages are the following:—

f. 1. *Ob.* Decorative title-page, with allegorical figures and a shield inscribed *Jac : Thornhill, ejus Liber An : Dom :* 1699.

f. 2. *Ob.* Allegorical composition; 'Genius Pictoris.'

Rev. Moses striking the rock.

f. 3. *Rev.* Apollo and Daphne.

f. 4. *Ob.* Bacchus and Venus.

f. 4. *Rev.* Landscape compositions, dated *Oct.* 31st 1700 and *Jan.* [1701].

f. 5. *Ob.* Landscape compositions.

Rev. Bacchus and Venus.

f. 6. *Ob.* Bacchus and Venus.

f. 7. *Ob.* Design for a ceiling decoration, with many figures: *When Ambition rises, Virtue and Justice are wronged.*

f. 8. *Ob.* Study for a picture: The Woman healed of an Issue of Blood (Matt., C. 9, v. 20).

Rev. Oval design for ceiling, Fame crowning George I. (?)

f. 9. *Rev.* Six sketches for circular designs of the Loves of the Gods.

f. 15. *Rev.* Sketch for an allegorical composition, *Providence protects, Neptune guides, Victory crowns the Royal Sovereign.*

f. 16. *Rev.* Views in Derbyshire. Mamm, Torr, Hope, Castleton.

f. 17. *Ob.* Views at Castleton, Derbyshire.

Rev. Views at Castleton, Derbyshire.

f. 18. *Ob.* Bakewell Church and Wingfield Manor.

f. 19. *Ob.* Copy from the Galatea of Raphael.

f. 20. *Ob.* Sketches from life; a horseman and beggar, men fishing, etc.

f. 22. *Rev.* Two studies for an upright panel; the Birth of Minerva.

f. 23. *Ob.* Studies for upright panels; Mars and Venus snared by Vulcan, and Vulcan presenting to Venus the armour of Aeneas.

f. 24. *Ob.* Three studies for pictures; Christ and the Woman of Samaria, Susanna and the Elders, Diana and Actæon.

f. 25. *Ob.* Study for an illustration to Guarini's 'Pastor Fido.'

Rev. Sketch for a composition; *Peace reconciles the* 4 *Parts of the world together.*

f. 27. *Ob.* Three sketches for a picture; the Infant John Baptist with a lamb.

f. 28. *Ob.* Studies for a pyramidal composition; Truth and Justice crowned by Fame and honoured by present and future Ages. Inscribed *For Fresco. Tho. Foley. For Stoke Court in Herefordshire.*

Rev. Five studies for portraits, and study for Diana and Actæon.

f. 29. *Ob.* Six rough pencil sketches for portraits.

f. 30. *Rev.* Plan of a staircase and wall, with rough sketches for compositions.

f. 31. *Ob.* Plan of a staircase and wall.

Rev. Rough sketch: *Romulus Deified.*

f. 32. *Ob.* Study for a large composition; the Rape of the Sabine Women.

Rev. Two studies for a painted arch and medallion: *Faustulus drops Rom: and Remus near the River Tiber in a trough.*

f. 33. *Ob.* Romulus and Remus suckled by the wolf; study for a medallion.

f. 35. *Rev.* Study from a picture *nella chiesa della Pace di Raphael*, and from a statue in *Capitolio de' Romani;* with similar studies.

f. 36. *Ob. Sketch of Antiquities by y^e^ River Tiber in Rome.*

Rev. Studies for three paintings of garden scenes *these* 3 *for y^e^ Clossett* and another *for y^e^ butler's Room.*

f. 37. *Ob.* Two studies of landscape *for y^e^ Dairy.*

f. 38. *Ob.* Studies for a frieze in three parts; children as Bacchants, and boy genii representing the various sciences and arts.

f. 40. *Ob.* Studies for two allegorical paintings; over one is written *Foley*, over the other *Ld. Kilmorey.*

f. 41. *Ob.* Plan of great hall and other rooms *at S^r^ John Germains.*

f. 43. *Ob.* Study for an allegorical painting. *Britannia receives* [sic] *y^e^ Empire.*

f. 44. *Ob.* Study for a companion painting to the last. *Brit: attended by Relig. Truth and Union on her right hand; y^e^ law &c., rewards, &c. on her left. y^e^ 4 card: virtues at her feet. Victory offers trophies to her. Hercul: beating down ambition, Hypocrisie, folley, vice &c.*

Rev. Sketch plan of a hall and staircase. Inscribed *M^r^· Dutree—M^r^· Burford at M^r^· Dutree's, Merch^nt^ in Austin fryars, Lond.*

f. 45. *Ob.* Study for the allegory last described.

f. 45. *Rev.* Sketch plan of a staircase. Inscribed *Esq. Grenvile.*

f. 46. *Rev.*—f. 48. *Ob.* Studies for decoration of a ceiling.

f. 48. *Rev.* Apollo and Daphne, and other subjects.

f. 49. *Rev.* Study for decoration. Inscribed *Newcastle.*

f. 50. *Ob.* Study for wall painting; with notes of measurements at Blenheim.

Rev. Studies for paintings on ceiling of saloon and passages at Blenheim.

f. 51. *Ob.* Study for painting on ceiling of Hall at Blenheim.

Rev. Interior of a tavern; after a Dutch picture.

f. 52. *Ob.* and *Rev.* Sketches after Dutch pictures of taverns.

f. 53. *Rev.* and f. 54 *Ob.* Studies for paintings on staircase and ends of the great hall at Eastwell, Kent; made for the Earl of Winchelsea.

f. 54. *Rev.* and f. 55. *Ob.* Plans of rooms at Chatsworth, with slight sketches for paintings.

f. 55. *Rev.* and f. 56. *Ob.* Studies and plans for decorations of ceiling and staircase at Easton Neston, Northamptonshire. Inscribed *Lord Lempster* at Easton.*

f. 56. *Rev.* Studies for panels at Blenheim.

f. 63. *Ob.* Memoranda of payments *Frontisp. f.* 50, *Grove*—£30, *Hall*—£60; *due all but* £10 *wh^ch^ was rec^d^ in Part by Ricard. L^d^ Lindsay staircase cost* £164. *The Room next to it* £85 16^s^· 9^d^·—89 *Modil.* [modillions] *at* 9^d^· *each. Ap.* [Apollo] *& 9 Muse*—£30; *y^e^ panels under them* £1 10^s^· *each:* 15 *is* £22 10^s^· *Charge* £20 *p^r^ month looking over it and all wages and expenses.*

* Created Earl of Pomfret, 1721.

f. 65. *Ob.* Study for allegorical composition *L^d Plimouth's Hall—Ceil.* 18 *ft. high at Hewill Hall near Bromsgrove.*

f. 65. *Rev.* and f. 66 *Ob.* Study for ceiling painting; the Apotheosis of William and Mary.

f. 67. *Ob.* Study for ceiling painting; the Apotheosis of Queen Anne.

f. 67. *Rev.* and f. 68. *Ob.* MS. Notes for an allegorical painting of the glories of William III.'s reign.

f. 69. *Rev.* Three sketches for decorative paintings of birds and flowers.
[After this there are many blank pages.]

f. 103. *Rev.* Nude figures representing the Months.

f. 105. *Rev.* Study for a ceiling; a Feast of the Gods.

f. 106. *Rev.* and f. 107. *Ob.* A Feast of the Gods, studies for two ceilings; the latter study being for the same composition as the preceding.
Body-colours with pen-and-ink outlines.

f. 107. *Rev.* Achilles dipt in Styx; and two studies for pictures of Venus and Adonis.

f. 108. *Rev.* The Raising of Lazarus.

f. 109. *Rev.* Study for an illustration to Guarini's 'Pastor Fido.' *Amarill. presents Mirtillo with a Coronet.*

f. 110. *Ob.* Studies for two paintings; Acis and Galatea, and Atalanta and Meleager.

Rev. Symbolic figures of the Elements, Seasons, and Continents.

f. 112. *Ob.* Study for a painting: The Death of Sapphira. Probably intended for the series of paintings in the dome of St. Paul's, but not carried out.

Rev. Eight slight sketches for illustrations to Guarini's 'Pastor Fido.'

f. 115. *Rev.* Four slight studies for landscape compositions.

f. 118. *Ob.* and *Rev.* Studies for decoration of a cupola.

Purchased July, 1884.

69. Map of Part of Kent. Showing the route taken by Thornhill, Hogarth, Scott, and their companions on 'Hogarth's Tour,' 1732.
Pen-and-ink and water colours; 8⅛ × 12⅜ in.

One of the drawings in the book known as 'Hogarth's Tour,' described under Hogarth, No. 31.

Purchased March, 1847.

THRUPP, Frederick (b. 1812, d. 1895). Sculptor and designer; studied at Sass's school and at the Royal Academy; worked in Rome 1837–1842, afterwards in London; exhibited religious, classical, and modern subjects at the Royal Academy, 1832–1880; designed and engraved illustrations to 'Paradise Lost' and other works; bequeathed a gallery of his sculpture to the city of Winchester.

1. Illustration to Virgil, Eclogue II. 'Tibi lilia plenis, ecce, ferunt Nymphae calathis.' The boy Alexis seated, seen in profile on a bank r., pipe in hand, is choosing a lily from a handful offered by a nymph standing before him; the upper part of her body is bare, and her lap is full of flowers; behind her l. comes another nymph, with a basket of flowers on her arm. Inscribed *by Fredk Thrupp. Nymphs bring lilies to Alexis.* 1840.
Pen-and-ink; roy., 9 × 9¼ in.

2. Two on one mount, roy., viz.:—

(*a*) Ewe and Lambs. A ewe with a lamb at her udder in a field; another lamb at the l. Signed and dated *Fred. Thrupp* 1864.
Pencil; 3½ × 5⅜ in.

(*b*) A Calf. A calf standing and facing r., with head turned to the front. Signed and dated *Fredk. Thrupp* 1863.
Pencil; 7⅛ × 9½ in.

3. Two on one mount, roy., viz.:—

(*a*) Sheep in a Pasture. A ewe lying r., with two lambs standing beside her and a young tree l.; behind, undulating pasture with sheep scattered about and a few trees. Signed and dated *Fred. Thrupp* 1866.
Pencil; 5¼ × 9¼ in.

(*b*) Lambs. Four lambs, two standing and two behind them, lying down; a hedge r. and field with hills beyond. Signed and dated *Fredk. Thrupp* 1860.
Pencil; 6¼ × 10¼ in.

All presented by the artist's widow, July, 1898.

THURSTON, John (b. 1774, d. 1822). Draughtsman and engraver; born at Scarborough; engraved on copper (as a pupil of J. Heath) and on wood, but soon devoted himself to designing book-illustrations, very popular in their time, and chiefly engraved on wood by Bewick's followers; exhibited drawings at the Royal Academy, 1794–1812; worked in London.

1. Lear and Cordelia. Lear seated r. leaning with his hands on a staff, while Cordelia weeps over him l.; both figures seen to the knees only.
Indian ink, slightly tinted, with some pen-work; roy., 3¾ × 5⅜ in.

2. Two on one mount, roy., viz.:—

(*a*) Study for an Illustration. A man lying in bed, with red hangings; a lady lying beside him dressed, with her head in a kerchief, holds back the hangings with one hand and speaks to him; another lady on the other side bends over him.
Water colours and Indian ink; 2 × 3½ in.
Apparently intended for an illustration to Sharpe's 'British Classics,' but not engraved.

(*b*) Illustration to 'The Spectator,' No. 535. Alnaschar reclining on a low stool and table in a garret, and kicking over l. the basket of glass which was to make his fortune.
Water colours and Indian ink; 2 × 3½ in.
Engraved by C. Warren on title-page to Vol. VII. of 'The Spectator' (Sharpe's 'British Classics,' Vol. XI., 1803).
Nos. 1 and 2 were purchased March, 1850, at the Du Roveray Sale.

3. The Baby's Portrait. A mother in semi-classical dress, seated in profile l. with a board held upright on her knee, is drawing the portrait of her child, who is held on a nurse's knee and looks up at an apple hanging by a string from a curtain rod above; at the r. a glimpse of sky over a terrace.
Pencil, worked with Indian ink and slight water-colour tint, the outlines partly strengthened with a pen; roy., 6 × 7⅞ in.
Purchased October, 1877.

4. Illustration to Don Quixote. Sancho Panza at the door of his room, being armed against his will; at the r. a man pulls his arm through a hole in a target, behind him another holds up a torch, with stifled laughter, a

third puts a plumed hat on his head; at the l. a fourth draws a sword fiercely.
Indian ink wash over pencil; roy., 5½ × 3½ in.
Engraved anonymously for Miller's edition of Jarvis' 'Don Quixote,' 1801, Vol. IV., p. 209.
Purchased March, 1850, at the Du Roveray Sale.

5. Illustration to Chaucer's 'Canterbury Pilgrimage.' Study for a vignette. A group of pilgrims on the road; the Knight on horseback giving money to a stout thick-set man (the Host?), who stands by his horse l.; behind the Knight r. and l. are seen a lady and a monk; in the background two other riders l. near a wayside cross, and two more in the distance r.
Indian ink wash and pen; roy., 3⅝ × 5 in.
Presented by J. H. Anderdon, Esq., June, 1872.

TILLEMANS, Peter (b. 1684, d. 1734). Painter; born at Antwerp; came to England 1708; made copies after Teniers, but best known by landscapes with horses and dogs, and by views of country houses with portraits of their owners; much employed by William 4th Lord Byron; made many drawings for Bridge's 'Northamptonshire'; worked for some time at Norton in Suffolk, where he died.

1. Portrait of Thomas Cook of Thoresby. An old man in a greenish dress and three-cornered hat riding towards the r. on a black horse; in the background r. a woman outside a cottage; l. a herd of deer. Inscribed *Tho: Cook of Thoresby aged* 85. *An: Dom:* 1725. *Tillimans fecit.*
Water colours and body colours; roy., 8½ × 12¼ in.

2. A Horse and Groom. A groom leading towards the l. a horse with a red rug cast over it.
Oil colours on paper; roy., 3⅞ × 5⅝ in.

3. Kenilworth Castle, from the S. View of the castle from across the moat or pool; at the l. a man sketching, at the r. a woman and three sheep. Inscribed above *The Prospect of Kenilworth Castle from the old Park on ye South side thereof;* and below *Warwickshire* 1723. 1. *The woods in ye Chase.* 2. *The poole.* 3. *The pleasance*, etc. (corresponding numbers indicating the various points in the drawing).
Indian ink wash and pen; roy. (without margin), 4⅝ × 11 in.

4. Kenilworth Castle, from the N.E. View of the castle at a little distance; cattle in foreground; a woman r.; two men, one on horseback, with a dog, l. Inscribed above *The Prospect of Kenilworth Castle upon Bulkhill near ye road from Cotshill toward Warwick being ye North-east-side;* and below 1. *The Gallery Tower.* 2. *The woods in ye chase*, etc., as in the preceding drawing. Dated 1723.
Indian ink wash and pen; roy. (without margin), 4½ × 11 in.
All purchased June, 1881.

TOMKINS, Charles (b. 1757). Painter and aquatint engraver; son of W. Tomkins, A.R.A., and brother of P. W. Tomkins; painted landscapes, chiefly views of places, and engraved some of them in aquatint; published 'A Tour in the Isle of Wight' and other works illustrated by himself; exhibited at the Royal Academy, 1773–1779; worked in London.

[1–60] Drawings inserted in the interleaved copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

1. Artificial Stone Manufactory, Mrs. Coade's. Signed and dated *C. Tomkins*, 1801.
Water colours with pen outlines; 6⅛ × 8⅛ in.
No. 234 in Vol. I.

2. Great Tuns at Beaufoy's Wine Manufactory. Signed and dated *C. Tomkins* 1801.
   Water colours with pen outlines; $5\frac{5}{8} \times 8\frac{1}{8}$ in.
   No. 245 in Vol. I.

3. Beaufoy's Wine Manufactory. Signed and dated *C. Tomkins* 1801.
   Water colours with pen outlines; $5\frac{1}{2} \times 8$ in.
   No. 246 in Vol. I.

4. Sir Robert Grosvenor's House from the Banks of the Thames. Signed and dated *C. Tomkins* 1801.
   Water colours with pen outlines; $5\frac{5}{8} \times 8$ in.
   No. 105 in Vol II.

5. Lord Fife's House, Whitehall. Signed and dated *C. Tomkins* 1801.
   Water colours with pen outlines; $5\frac{1}{2} \times 8\frac{1}{4}$ in.
   No. 89 in Vol. IV.

6. Old Opera House, Haymarket.
   Water colours with pen outlines; $5\frac{5}{8} \times 8\frac{1}{8}$ in.
   No. 51 in Vol. V.

7. Foubert's Riding-School, Swallow Street. Signed and dated *C. Tomkins*, 1801.
   Water colours with pen outlines; $6 \times 9\frac{1}{2}$ in.
   No. 67 in Vol. V.

8. Curzon Street Chapel, Mayfair.
   Water colours with pen outlines; $5\frac{1}{2} \times 8$ in.
   No. 83 in Vol. V.

9. Trinity Chapel, Conduit Street. Signed and dated *C. Tomkins* 1801.
   Water colours with pen outlines; $6\frac{3}{4} \times 6$ in.
   No. 84 in Vol. V.

10. Exeter Change, Strand. Signed and dated *C. Tomkins*, 1801.
    Water-colours with pen outlines; $8 \times 11\frac{3}{4}$ in.
    No. 58 in Vol. VI.

11. Craven House, Drury Lane. Signed and dated *C. Tomkins*, 1801.
    Water colours with pen outlines; $6\frac{1}{8} \times 8\frac{1}{8}$ in.
    No. 132 in Vol. VI.

12. Blackfriars from the River, before the Building of Blackfriars Bridge. Copied from a drawing by Samuel Scott.
    Water colours with pen outlines; $8\frac{3}{4} \times 17\frac{1}{8}$ in.
    No. 220 in Vol. VI.

13. The Rolls Chapel. Signed and dated *C. Tomkins* 1801.
    Water colours with pen outlines; $8 \times 5\frac{5}{8}$ in.
    No. 241 in Vol. VI.

14. The Theatre, Lincoln's Inn Fields. Signed and dated *C. Tomkins* 1801.
    Water colours with pen outlines; $5\frac{5}{8} \times 8\frac{1}{8}$ in.
    No. 261 in Vol. VI.

15. Clerkenwell Old Church. Signed and dated *C. Tomkins* 1803.
    Water colours with pen outlines; $5\frac{3}{8} \times 7\frac{7}{8}$ in.
    No. 230 in Vol. VII.

16. Bolt Court, Fleet Street. With Dr. Johnson in the foreground and his black servant Francis in a doorway. Signed and dated *C. Tomkins* 1801.
    Water colours with pen outlines; $8\frac{1}{8} \times 5\frac{3}{4}$ in.
    No. 35 in Vol. VIII.

17. Bell Savage Inn and Yard. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $8\frac{1}{8} \times 5\frac{5}{8}$ in.
No. 133 in Vol. VIII.

18. Pero's Hotel, St. James' Street.
Water colours with pen outlines; $8\frac{1}{8} \times 5\frac{5}{8}$ in.
No. 164 in Vol. VIII.

19. Lauderdale House, Front View. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{1}{4} \times 7$ in.
No. 181 in Vol. VIII.

20. Lauderdale House, from the Back.
Water colours and pen outlines; $5\frac{1}{4} \times 7$ in.
No. 182 in Vol. VIII.

21. Arms over Chimney-Piece, Lauderdale House. Signed and dated *C. Tomkins* 1801.
Monochrome wash with pen outlines; $5\frac{1}{2} \times 7$ in.
No. 183 in Vol. VIII.

22. Room on the Second Floor, Lauderdale House. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{1}{2} \times 7$ in.
No. 184 in Vol. VIII.

23. Peerless Pool. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{1}{2} \times 8$ in.
No. 261 in Vol. VIII.

24. Theatre, Goodman's Fields. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{5}{8} \times 8\frac{1}{4}$ in.
No. 59 in Vol. IX.

25. Chapel in the White Tower (Tower of London).
Water colours with pen outlines; $7\frac{3}{8} \times 5\frac{7}{8}$ in.
No. 107 in Vol. IX.

26. Council Chamber in the White Tower. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{3}{4} \times 7\frac{1}{2}$ in.
No. 108 in Vol. IX.

27. Traitor's Gate, South View. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $7\frac{3}{8} \times 6$ in.
No. 118 in Vol. IX.

28. Bloody Tower, North View. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $7\frac{3}{8} \times 6$ in.
No. 119 in Vol. IX.

29. Interior of the Record Office in the Tower. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $7\frac{1}{2} \times 6$ in.
No. 124 in Vol. IX.

30. The Wakefield Tower. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $7\frac{1}{2} \times 6$ in.
No. 125 in Vol. IX.

31. West View of the Beauchamp Tower. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $7\frac{1}{2} \times 6$ in.
No. 126 in Vol. IX.

32. Entrance to the Tower. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{3}{4} \times 7\frac{7}{8}$ in.
No. 127 in Vol. IX.

33. Middle Prison Room in the Beauchamp Tower. Signed and dated *C. Tomkins* 1802.
Water colours with pen outlines; 5½ × 8 in.
No. 128 in Vol. IX.

34. Middle Room in the Beauchamp Tower, from the other end. Signed and dated *C. Tomkins* 1802.
Water colours with pen outlines; 5½ × 8 in.
No. 129 in Vol. IX.

35. Section of the same Room; with copies of inscriptions by prisoners. Signed and dated *C. Tomkins* 1803.
Monochrome wash with pen outlines; 11⅜ × 13⅜ in.
No. 130 in Vol. IX.

36. Plan of the same Room. Drawn to scale. Signed and dated *C. Tomkins* 1803.
Monochrome wash with pen outlines; 5¾ × 11⅜ in.
No. 131 in Vol. IX.

37. Upper Prison Room in the Beauchamp Tower. Signed and dated *C. Tomkins* 1802.
Water colours with pen outlines; 6 × 7½ in.
No. 132 in Vol. IX.

38. Coat of Arms of T. Salmon cut in the Wall of the same Room.
Monochrome wash; 7¼ × 6 in.
No. 132 (*a*) in Vol. IX.

39. Inscription (by Edmund Poole) cut in the Wall of the same Room.
Monochrome wash; 2⅛ × 4 in.
No. 132 (*b*) in Vol. IX.

40. Plan of the same Room. Drawn to scale.
Monochrome wash with pen outlines; 5¾ × 11 in.
No. 133 in Vol. IX.

41. Rebus and Name (Thomas Abel) on the Wall of the same Room. Signed and dated *C. Tomkins* 1803.
No. 134 in Vol. IX.

42. Inscription by Lord Arundel, June 22, 1587, on the wall of the same room. Signed and dated *C. Tomkins* 1803.
No. 134 (*a*) in Vol. IX.

43. Arms of John Dudley on the Wall of the same Room. Signed and dated *C. Tomkins* 1801.
Indian ink; 7 × 6 in.
No. 134 (*b*) in Vol. IX.

44. Inscription by G. Gifford, August 8, 1586.
Monochrome wash; 7½ × 6 in.
No. 134 (*c*) in Vol. IX.

45. Inscription by Roy Bainbridge. Signed and dated *C. Tomkins* 1802.
Monochrome wash; 7½ × 7 in.
No. 134 (*d*) in Vol. IX.

46. Inscription by Charles Bailly. Signed and dated *C. Tomkins* 1802.
Monochrome wash; 7½ × 6 in.
No. 134 (*e*) in Vol. IX.

47. Inscription by Thomas Bawdewin. Signed and dated *C. Tomkins* 1803.
Monochrome wash; 7¼ × 6 in.
No. 134 (*f*) in Vol. IX.

48. Folly House, Blackwall. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{3}{8} \times 8$ in.
No. 234 in Vol. IX.

49. Old Trinity House, Water Lane. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $8\frac{3}{8} \times 5\frac{1}{2}$ in.
No. 11 in Vol. X.

50. Boar's Head, Eastcheap. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $8 \times 5\frac{1}{2}$ in.
No. 55 in Vol. X.

51. The Steelyard, from the River. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{5}{8} \times 8\frac{1}{8}$ in.
No. 102 in Vol. X.

52. Three Crane Wharf, from the River. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{5}{8} \times 8\frac{1}{8}$ in.
No. 109 in Vol. X.

53. Painter Stainers' Hall. Signed and dated *C. Tomkins* 1802.
Water colours with pen outlines; $8 \times 5\frac{1}{2}$ in.
No. 122 in Vol. X.

54. Merchant Taylors' Hall. Signed and dated *C. Tomkins* 1803.
Water colours with pen outlines; $6\frac{1}{4} \times 8$ in.
No. 119 in Vol. XII.

55. Drapers' Hall. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $4\frac{3}{8} \times 8\frac{1}{2}$ in.
No. 141 in Vol. XII.

56. Austin Friars Church. Signed and dated *C. Tomkins* 1803.
Water colours with pen outlines; $5\frac{1}{2} \times 8$ in.
No. 150 in Vol. XII.

57. Winchester House. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $5\frac{5}{8} \times 8\frac{1}{8}$ in.
No. 152 in Vol. XII.

58. House of the Spanish Ambassador, afterwards Sir James Houblon's, Winchester Street. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $8 \times 5\frac{5}{8}$ in.
No. 159 in Vol. XII.

59. Royal Society's House, Crane Court, Fleet Street. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $8\frac{3}{4} \times 5\frac{3}{4}$ in.
No. 167 in Vol. XII.

60. Old Swan Stairs. Signed and dated *C. Tomkins* 1801.
Water colours with pen outlines; $8\frac{1}{8} \times 5\frac{3}{4}$ in.
No. 56 in Vol. XIV.

[61-64] Drawings in the Crace Collection of London Views, purchased November, 1880.

61. Major Foubert's Riding-School, Swallow Street, Regent Street.
Water colours with pen outlines; $6 \times 9\frac{1}{4}$ in.
No. 33 in Portfolio XXIX.

62. Cuper's Gardens, with the Orchestra, Lambeth. Signed and dated *C. Tomkins* 1798.
Water colours with pen outlines; $6 \times 18\frac{1}{2}$ in.
No. 49 in Portfolio XXXV.

63. South Front of Exeter Change.
Water colours; 6 × 10½ in.
No. 68 in Portfolio XVII.

64. Old Middle Temple Hall; Exterior. With figures. Copied from a painting attributed to Hogarth.
Water colours; 8½ × 12 in.
No. 71 in Portfolio XIX.

TOMKINS, Charles F. (b. 1798, d. 1844). Scene-painter, draughtsman, and caricaturist; worked for the theatres with Stanfield and D. Roberts; painted temporary buildings for Queen Victoria's Coronation; employed by Macready for his Shakespeare revivals at Drury Lane; member of the Society of British Artists, and exhibitor of landscapes 1825–1844; drew for the early numbers of *Punch*. A portrait drawing of Tomkins, by E. P. Novello, is in the department.

1. Mrs. Keeley as Lurline. Scene in an opera; the shores of a lake, which recedes into a huge cavern. Lurline (the Lorelei) in the centre holds a fat young man by a cord; at the l. a troop of fairies; at the r. a band of elves advancing along the shores of the lake.
Sepia; roy., 5⅝ × 8¾ in.

Mary Ann Goward, afterwards wife of Robert Keeley, the actor; b. 1805 or 1806; first appeared in London 1825; celebrated as a comic actress, especially in adaptations from Dickens; retired from the stage 1859; d. 1899.
Presented by Mrs. Keeley, December 1888.

2. Crown Inn, Birmingham. The three-gabled timber front of an old inn. Inscribed *Crown Inn, Birmingham.*
Water colours and pen on drab paper; roy., 7½ × 11¾ in.

3. Scene on the French Coast. View looking inland from a beach; undulating country with fields and a village l., with dykes of masonry and two sluices at the sea's edge; a group of men and women standing in shallow water l., a woman r. near a smaller sluice, and other figures on the dyke.
Water colours; roy., 8⅞ × 13¼ in.

Nos. 2 and 3 were presented by Mrs. Barclay, July 1889.

4. Caricatures of Lablache. The famous singer as a dwarfish, round, stout figure, with one hand on breast and the other raised; five sketches of the same singer in various attitudes on the margin, and two studies of his face.
Indian-ink brush and pen drawing; roy., 11½ × 8¼ in.

Luigi Lablache, b. 1794, at Naples, of French and Irish parents, one of the most famous singers of his time, was first heard in London 1830, and thenceforth sang there annually; greatest in the part of Leporello; d. at Naples 1858.

5. Caricature Sketch of a Singer. A stout, dwarf figure with thick protruding lips, dressed in a short tunic, standing in profile and looking l., with hands put out in front of him. Perhaps a Leporello.
Sepia, brush and pen sketch; roy., 8⅞ × 7¼ in.

6. Sheet of Caricature Sketches. A sheet of sketches of heads and figures surrounding the whole-length sketch of a man in a cassock and broad hat, with one hand behind his back and the other extended (probably Don Basilio in 'Il Barbiere di Seviglia.')
Sepia, brush and pen sketches; roy., 8⅞ × 7⅛ in.

Nos. 4–6 were presented by Mrs. Barclay, June 1904.

TOMKINS, Peltro William (b. 1759, d. 1840). Engraver and draughtsman; son of the landscape painter, William Tomkins; born in London; one of the ablest pupils of Bartolozzi, and author of many popular stipple engravings, some from his own designs; taught drawing to the daughters of George III.; print publisher for some years in Bond Street; worked in London.

1. Children Playing with a Dog. Two small children sitting on the ground near trees, one in a straw hat tied with blue ribbons, the other l. in profile with a handkerchief over her head teaching a Blenheim spaniel to sit up.
   Water colours, oval; roy., $3\frac{3}{4} \times 4\frac{1}{2}$ in.

2. Study of a Woman's Head. A young woman seen to the waist, the head in profile bent forward with pensive expression.
   Pencil, with red chalk and water-colour stipple on the flesh; roy., $7\frac{7}{8} \times 5\frac{5}{8}$ in.
   Nos. 1 and 2 were purchased July 1879.

3. Head of a Girl. Head of a young girl seen nearly in full face looking up towards the r., her curls tied with a fillet.
   Coloured chalks; $14\frac{7}{8} \times 10\frac{1}{2}$ in.
   Purchased October 1879.

4. Portrait of Princess Charlotte Augusta. Head and bust turned to front and r., the face in three-quarters turned l. and looking l., ostrich feathers in hair, a double string of pearls round the neck with a cross-shaped pendant.
   Coloured chalks, highly finished; roy., $10\frac{3}{4} \times 7\frac{3}{8}$ in.
   Charlotte Augusta Matilda, eldest daughter of George III., b. 1766, was married 1797 to the hereditary Prince of Würtemberg, who became king the same year; d. 1828.
   Purchased May 1890 at the Percy sale.

TOPHAM, Francis William (b. 1808, d. 1877). Water-colour painter and engraver; born at Leeds; worked as an engraver and book illustrator in London, but best known by his water colours of peasant life in Ireland, Wales, Spain, and Italy; member of the 'Old' Water-colour Society, and exhibitor, chiefly with that society 1832–1877.

1. A Moorish Fruit-Girl. A young, dark girl, with a red kerchief on her head, holding a dish of fruit in her hands. (All but the head and shoulders merely indicated in pencil.)
   Water colours; roy., $9\frac{1}{2} \times 7\frac{1}{4}$ in.
   Purchased June, 1879, at the Anderdon sale.

TOWNE, Francis (b. 1740, d. 1816). Landscape painter; pupil of William Pars; worked in London, Exeter, and in Italy; F.S.A.; exhibited water-colour landscape views, remarkable in design and colouring, at the Royal Academy and elsewhere, 1762–1815.

1. Album, containing drawings, chiefly of Rome and neighbourhood.

   (1) (*a*) Bridge over the Rhone at Geneva. The river issuing from the lake; evening light. Signed *F. Towne del^{t}*. (*Drawn on the spot*, 1780.)*
   Water colours with pen outlines $8\frac{1}{4} \times 10\frac{3}{4}$ in.

   (*b*) View at Geneva near the Confluence of the Arne and Rhone. Signed and dated *F. Towne del^{t}.*, 1780, *No.* 2. (*Drawn Sep^{r} 7th*, 1780.)
   Water colours with pen outlines; $8\frac{3}{8} \times 10\frac{3}{4}$ in.

* The inscriptions in brackets are taken from a MS. catalogue recording notes on the backs of the drawings.

(2) (*a*) On the Banks of the Tiber, near Ponte Molle. Signed and dated *F. Towne delt.*, *Rome*, *Octr* 17, 1780, *No.* 3. (*Octr* 17, 1780. *From* 10 *o'clock till* 1.)
Water colours with pen outlines; $8\frac{1}{4} \times 10\frac{5}{8}$ in.

(*b*) Banks of the Tiber, near Ponte Molle. Signed and dated *F. Towne delt.*, 1780. (*Drawn on the spot*, 1780, *from* 3 *till* 5 *afternoon.*)
Water colours with pen outlines; $8\frac{1}{4} \times 15\frac{7}{8}$ in.

(3) (*a*) View in the Campagna. Signed and dated *F. Towne delt.*, *Rome*, *Oct.* 26, 1780, *No.* 5. (2 *miles from Rome, going out at the Porta Pia. From* 10 *o'clock till* 1.)
Water colours with pen outlines; $8\frac{1}{4} \times 16\frac{3}{8}$ in.

(*b*) Part of the Ancient Roman Wall between Porta Salaria and Porta Pinciana. St. Peter's in the distance and Count Perucchi's villa in the foreground r. Signed and dated *F. Towne delt.*, *Rome*, *Oct.* 31st, 1780, No. 6.
Water colours with pen outlines; $8\frac{1}{4} \times 10\frac{3}{4}$ in.

(4) (*a*) View outside Rome. The temple of Bacchus in the distance r. Signed and dated *F. Towne delt.*, 1780. (*From* 10 *o'clock till* 2.)
Water colours with pen outlines; $9 \times 12\frac{3}{4}$ in.

(*b*) Temple of Bacchus, two miles from Rome. Signed *F. Towne*, *Rome*, *No.* 8 (1780).
Water colours with pen outlines; $9 \times 12\frac{3}{4}$ in.

(5) (*a*) View near Rome, two miles from the Porta Salaria. Signed and dated *F. Towne delt*, *Rome*, *Octr* 30, 1780, *No.* 9. (*From* $\frac{1}{2}$ *past* 2 *o'clock till* 5.)
Water colours with pen outlines; $8\frac{1}{4} \times 10\frac{1}{2}$ in.

(*b*) View from the Martinelli Vineyard two miles from Porta Pia, Rome. Signed and dated *F. Towne delt. Rome*, *No.* 10, *Nov.* 2nd, 1780. (*From* 10 *till* 1 *o'clock.*)
Water colours with pen outlines; $8\frac{1}{4} \times 10\frac{5}{8}$ in.

(6) Inside the Colosseum. Signed and dated *F. Towne delt*, *Rome*, 1780, *No.* 1. (*Octr* 16th, 1780. *From* 11 *till* 3 *o'clock.*)
Water colours with pen outlines; $12\frac{1}{2} \times 18\frac{5}{8}$ in.

(7) View on the Banks on the Tiber. Signed and dated *Francis Towne delt*, *No.* 2, *Octr*, 1780. (*Drawn on the spot.*)
Water colours with pen outlines; $8\frac{1}{4} \times 21\frac{1}{2}$ in.

(8) (*a*) 'Tomb of Plautus,' near Tivoli. Signed and dated *F. Towne del.*, 1781.
Water colours with pen outlines; $7\frac{1}{2} \times 9\frac{5}{8}$ in.

(*b*) A Sepulchre by the Roadside going from Rome, Ponte Lamentana (Nomentano?). Signed and dated *F. Towne delt*, *Rome*, *No.* 20, *Decr* 12, 1780. (*Drawn on the spot. From* 2 *o'clock till* 4.)
Water colours with pen outlines; $11 \times 12\frac{7}{8}$ in.

(9) (*a*) Tivoli, from below the Waterfalls. Signed and dated *F. Towne delt*, 1781. (*Drawn on the spot.*)
Water colours with pen outlines; $10 \times 15\frac{1}{2}$ in.

(*b*) A Distant View of Tivoli. Signed and dated *F. Towne delt*, 1781. (*Drawn on the spot.*)
Water colours with pen outlines; $9\frac{3}{4} \times 15\frac{1}{2}$ in.

(10) Inside of the Colosseum, from the Emperor's Seat, looking towards the Palatine Hill. Signed *Fr. Towne delt*, *Rome*, 1781, *No.* 11. (*Drawn between* 11 *&* 2 *o'clock.*)
Water colours with pen outlines; $12\frac{1}{2} \times 18\frac{1}{2}$ in.

(11) VIEW UNDER AN ARCH OF THE COLOSSEUM. Looking to the Palatine Hill and Arch of Constantine. Signed and dated *F. Towne delt Rome No.* 12 *Novr* 18. 1780. (*From* 3 *o'clock till* 5 *afternoon.*)
Water colours with pen outlines; 18½ × 12½ in.

(12) VIEW FROM THE PALATINE HILL. Signed and dated *F. Towne delt Rome, Novr* 20, 1780. *No.* 13. (*From* 12 *o'clock till* 2.)
Water colours with pen outlines; 12½ × 18½ in.

(13) A HOLLOW ROAD NEAR THE ARCO OSCURO. Signed and dated *F. Towne delt Rome Novr* 28, 1780, *No.* 14.
Water colours with pen outlines; 12⅝ × 18⅝ in.

(14) VIEW ON THE SAME ROAD LOOKING TOWARDS THE VILLA MEDICI. Signed and dated *F. Towne delt Rome Novr* 25, 1780. *No.* 15.
Water colours with pen outlines; 12⅝ × 18½ in.

(15) A GALLERY OF THE COLOSSEUM. Signed and dated *F. Towne delt, Rome,* 1780, *No.* 16.
Water colours with pen outlines; 12¾ × 18½ in.

(16) A ROAD BETWEEN GARDEN WALLS, NEAR THE ARCO OSCURO. Signed and dated *F. Towne delt Rome Nov.* 29, 178[0] *No.* 17.
Water colours with pen outlines; 18⅝ × 12⅜ in.

(17) THE VILLA BORGHESE FROM A HOLLOW ROAD NEAR THE ARCO OSCURO. Signed and dated *F. Towne delt.* 1780 *Rome, No.* 18.
Water colours with pen outlines; 13 × 12 in.

(18) ENTRANCE TO THE VILLA LUDOVISI. Signed and dated *F. Towne delt No.* 19, *Decr* 9, 178[0].
Water colours with pen outlines; 18¼ × 12⅝ in.

(19) A GALLERY OF THE COLOSSEUM. Signed and dated *F. Towne delt No.* 20, *Rome* 1780. (*From* 11 *till* 1 *o'clock.*)
Water colours with pen outlines; 12½ × 18½ in.

(20) A GALLERY OF THE COLOSSEUM. Signed and dated *F. Towne delt. Rome, No.* 22, 1781.
Water colours with pen outlines; 12¼ × 18½ in.

(21) VIEW OF THE COLOSSEUM FROM THE PALATINE. With the Arch of Constantine l. and the Baths of Titus r. Signed and dated *F. Towne delt Rome* 1781.
Water colours and pen outlines; 12⅜ × 18⅜ in.

(22) THE PALATINE HILL LOOKING TOWARDS THE BATHS OF CARACALLA. Signed *F. Towne, Rome No.* 24 (*Jany* 3*d* 1781. *From* 9 *till* 12 *o'clock*).
Water colours; 12⅝ × 18⅝ in.

(23) IN THE COLOSSEUM. Signed *F. Towne delt: No.* 25 *Rome.* (*From* 2 *till* 5 *o'clock.*)
Water colours with pen outlines; 18⅝ × 12⅜ in.

(24) AT TIVOLI. Wooded hills round a valley; sun breaking from the r. Signed and dated *No.* 25 *F. Towne delt May* 16, 1781.
Water colours with pen outlines; 15 × 19¾ in.

(25) RUINS AND BUILDINGS ON THE PALATINE. Signed and dated *F. Towne del. Rome No.* 26, 1781. (*Feb.* 6*th* 1781.)
Water colours with pen outlines; 12½ × 18⅝ in.

2. ALBUM containing drawings made in and near Rome.

(1) RUINS ON THE PALATINE, LOOKING TOWARDS THE AVENTINE. Signed *F. Towne del. No.* 27. (*Feby* 8*th* 1781.)
Water colours with pen outlines; 12½ × 18⅝ in.

(2) ARCH AND DÉBRIS IN A RUIN ON THE PALATINE. Signed *F. Towne delt Rome No.* 28. (*Feby* 9*th* 1781. *From* 10 *till* 12 *o'clock.*)
Water colours with pen outlines; 18⅝ × 12¾ in.

(3) The Claudian Aqueduct, near the Arch of Constantine, looking towards the Palatine. Signed *F. Towne delt. Rome No.* 29. (*From* 10 *till* 12 *o'clock.*)
Water colours with pen outlines; $12\frac{7}{8} \times 18\frac{5}{8}$ in.

(4) The Palatine Hill from Steps of the Temple of Antoninus in the Campo Vacino. Signed *F. Towne delt, Rome No.* 30. (*From* 12 *till* 4 *o'clock.*)
Water colours with pen outlines; $12\frac{7}{8} \times 18\frac{5}{8}$ in.

(5) Part of the Baths of Titus. Signed and dated *F. Towne delt* 1781, *No.* 31, *Rome.* (*Drawn on the spot from* 10 *till* 1 *o'clock.*)
Water colours; $12\frac{3}{4} \times 18\frac{5}{8}$ in.

(6) The Baths of Caracalla. Signed and dated *No.* 32. *Francis Towne delt* 1781.
Water colours with pen outlines; $12\frac{3}{4} \times 18\frac{3}{4}$ in.

(7) The Baths of Caracalla. Signed and dated *No.* 33. *Francis Towne delt* 1781. (*Drawn on the spot Jany* 1781.)
Water colours with pen outlines; $12\frac{3}{4} \times 18\frac{3}{4}$ in.

(8) The old wall of Rome at the Back of the Villa Medici. Signed and dated *F. Towne delt* 1781. *No.* 34. (*Drawn on the spot.*)
Water colours with pen outlines; $12\frac{5}{8} \times 18\frac{3}{4}$ in.

(9) The Baths of Caracalla. Signed and dated *No.* 35. *F. Towne delt Jany* 1781. (*Drawn on the spot.*)
Water colours with pen outlines; $12\frac{3}{4} \times 19\frac{3}{4}$ in.

(10) Baths of Titus. Signed and dated *F. Towne delt* 1781, *No.* 37.
Water colours with pen outlines; $12\frac{5}{8} \times 11\frac{3}{8}$ in.

(11) (*a*) Road and Villa near the Arco Oscuro. Signed and dated *F. Towne delt. Rome May* 7th 1781, *No.* 38. (*From* 11 *till* 1 *o'clock.*)
Water colours with pen outlines; $9 \times 12\frac{3}{4}$ in.

(*b*) Frascati Hill. Signed and dated *F. Towne delt. Rome* 1781.
Water colours with pen outlines; $8\frac{1}{8} \times 10\frac{5}{8}$ in.

(12) View from the Palatine Hill, looking towards the Pyramid of Caius Sestius. Signed and dated *F. Towne delt* 1781. *No.* 40.
Water colours with pen outlines; $12\frac{3}{4} \times 18\frac{3}{4}$ in.

(13) St. Peter's at Sunset, from above the Arco Oscuro. Signed and dated *F. Towne delt* 1781. (*Drawn on the spot.*)
Water colours with pen outlines; $12\frac{5}{8} \times 18\frac{3}{8}$ in.

(14) S. Maria Nuova, with the Temple of the Sun and Moon, from the Colosseum. Signed and dated *F. Towne No.* 42, 1781.
Water colours with pen outlines; $12\frac{1}{2} \times 12\frac{7}{8}$ in.

(15) The Tarpeian Rock. Signed and dated *F. Towne delt Rome No.* 43, 1781.
Water colours with pen outlines; $16 \times 18\frac{5}{8}$ in.

(16) The Temple of Concord. Signed and dated *No.* 44, *Rome, F. Towne delt.* (*Drawn on the spot.*)
Water colours with pen outlines; $12\frac{5}{8} \times 19$ in.

(17) The Temple of Vesta. Signed and dated *F. Towne delt, Rome, June* 27, 1781. *No.* 45.
Water colours with pen outlines; $15\frac{1}{4} \times 12\frac{1}{2}$ in.

(18) Temple of Minerva at Sunset. Signed and dated *No.* 46, *F. Towne delt.* 1781. (*Drawn on the spot.*)
Water colours with pen outlines; $12\frac{1}{2} \times 14\frac{3}{4}$ in.

(19) Ponte Molle. Signed and dated *No.* 47, *Rome, Ponte Molle,* 1781, *F. Towne delt.* (*Drawn on the spot.*)
Water colours with pen outlines; $12\frac{3}{4} \times 18\frac{3}{4}$ in.

(20) Temple of Romulus. Signed and dated *No.* 48, *F. Towne del*^{t} 1781 *Rome.*
Water colours with pen outlines; 13⅞ × 12¾ in.

(21) In the Villa Barberini. A distant statue seen through trees in evening light. Signed and dated *F. Towne del*^{t} 1781. *No.* 52. (*Drawn on the spot.*)
Water colours with pen outlines; 10⅝ × 14⅝ in.

(22) In the Villa Barberini. Statue of an ox on a pedestal under trees, with evening light from the r. Signed and dated *No.* 53. *F. Towne del*^{t} 1781.
Water colours with pen outlines; 14 × 10½ in.

(23) The Banks of the Tiber. A wooden temporary bridge over a hollow in the foreground. Signed *No.* 54 *Rome F. Towne delt.* (*Drawn on the spot.*)
Water colours with pen outlines; 17⅞ × 12½ in.

(24) Monte Porzio from the Villa Mondragone, Frascati. With morning light coming over the Tivoli Mountains in the distance. (1781. *Drawn and tinted on the spot.*)
Water colours with pen outlines; 15¼ × 19⅝ in.

3. Album containing drawings of places in Italy.

(1) On the Descent from Capo di Monte, Naples. Signed and dated *No.* 7. *F. Towne del*^{t} 1781. Inscribed on the back *Naples, No.* 7. *Coming down from Capa de Monta* [sic] *drawn on the spot by Francis Towne, March, No.* 7, 1781.
Water colours with pen outlines; 12¾ × 18½ in.

(2) Near Naples. View on the side of a valley looking towards a hill, with a distant glimpse of the Bay; peasants under trees in l. foreground. Signed and dated *F. Towne del*^{t} 1781. *No.* 11. Inscribed on the back *No:* 11, *Naples. Drawn on the spot by Francis Towne, March* 1781.
Water colours with pen outlines; 12⅝ × 18½ in.

(3) Domaso, on the Lake of Como. Signed and dated *No.* 11. *Francis Towne del*^{t} 1781. Inscribed on the back *No.* 11. *A view of Domaso, on the Lake of Como; the evening sunset from the right hand. Francis Towne del*^{t} *August* 27th 1781.
Water colours with pen outlines; 11½ × 18½ in.

(4) The Lake of Nemi. Inscribed *No.* 64 *Lake of Nemi. Francis Towne del*^{t} 1781; and on the back *No.* 64 *Italy. Lake of Nemi. Francis Towne del*^{t} 1781. *Mounted June* 28th.
Water-colour tint (nearly monochrome) with pen outlines; 15½ × 20 in.

(5) In the Bay of Naples. Signed *No.* 19 *Francis Towne delt.* Inscribed on the back *No.* 19 *Bay of Naples Francis Towne del*^{t} 1781.
Water colours with pen outlines; 10 × 18½ in.

(6) Tivoli, from below the Falls. Signed and dated *No.* 22 *F. Towne del*^{t} 1781. Inscribed on the back *Italy No.* 22 *Tivoli. F. Towne del*^{t} *May* 15th 1781, *from* 3 *o'clock till* 6.
Water colours with pen outlines; 19⅞ × 15⅜ in.

(7) The Sibyl's Temple at Tivoli, from below. Signed and dated *Francis Towne del*^{t} 1781. Inscribed on the back *Italy No.* 13 *The Sybils Temple at Tivoli. Francis Towne del*^{t} 1781.
Water colours with pen outlines; 19⅝ × 15¼ in.

(8) Villa of Maecenas at Tivoli, from below the Falls. Inscribed *Tivoli, Villa of Mecenes No.* 24 *Francis Towne del*^{t}; and on the back *Italy No.* 24. *Villa of Maecenas at Tivoli. Francis Towne del*^{t} 1781.
Water colours with pen outlines; 19¾ × 15⅛ in.

(9) View of Tivoli, from the Neighbouring Hills. Signed and dated *No.* 31. *Francis Towne delt* 1781. Inscribed on the back *Italy No.* 31. *A view of Tivoli drawn on the spot May* 1781. *Francis Towne.*
Water colours with pen outlines; 15¼ × 19¾ in.

(10) Arch of Septimus Severus. Signed and dated *No.* 49. *F. Towne, July* 18, 1781. Inscribed on the back *Rome No.* 49 *Arcus Septimii Severi. Francis Towne.*
Water colours with pen outlines; 12¾ × 28⅜ in.

(11) The Lake of Albano. Signed and dated *No.* 7. *Francis Towne delt July* 12, 1781. Inscribed on the back *Italy, No.* 7. *Lake of Albano; morning light from the left hand. Taken July* 12th 1781 *Francis Towne.*
Water colours with pen outlines; 12⅜ × 25⅝ in.

(12) Grotto of Posilippo, Naples. Signed and dated *No.* 2. *F. Towne delt* 1781. Inscribed on the back *Naples, No.* 2. *Grotto of Posilipio drawn by Francis Towne*, 1781.
Water colours with pen outlines; 12¾ × 18½ in.

(13) Rocca del Papa, from a road below the town. Signed and dated *F. Towne* 1781. Inscribed on the back *Italy, No.* 52. *A view of Rocca del Papa with part of the Convent, the outline drawn on the spot.* 1781. *Francis Towne.*
Water colours with pen outlines; 15¼ × 19⅞ in.

(14) L'Ariccia. Woods with a town above. Inscribed *Larice July* 11, 1781. *Francis Towne delt:* and on the back *Italy Laricea July* 11th 1781. *Morning sun breaking over the Church & Buildings. Francis Towne delt; A copy of this painted on canvas for James Curtis, Esqre* 1784.
Water colours with pen outlines; 12¾ × 18½ in.

(15) The Roman Forum. Signed and dated *F. Towne delt Rome* 1781 *No.* 51.
Water colours with pen outlines; 12¾ × 23⅜ in.

(16) At Tivoli, above the Falls. Signed and dated *F. Towne delt* 1781. Inscribed on the back *Italy No.* 37 *At Tivoli above the Fall of the Anio, drawn by Francis Towne on the spot* 1781.
Water colours with pen outlines; 11⅞ × 19½ in.

(17) The Falls of Terni, from below. Signed and dated *F. Towne delt* 1799. Inscribed on the back *The Cascade of Terney, Italy, drawn on the spot by Francis Towne*, 1781.
Water colours with pen outlines; 33 × 20¾ in.
All bequeathed by the artist, August, 1816.

TOWNSEND, John (worked about 1841–1842). Landscape painter; worked in England and in Canada; exhibited a few landscapes in London 1841–1842.

1. View on the St. Lawrence, Canada. A broad reach of the river, with wooded shores, and a chain of blue hills in the distance; a brig and two sloops at anchor r., a timber raft in mid-stream, and a barge with square sail l., other sails in the distance.
Water colours; roy., 6½ × 10¼ in.

2. View on the St. Lawrence. View of the low wooded shore of the river, backed by a range of hills, with a gap between two mountains beyond, and the river flowing along the foreground; a brig under sail near the bank at the r.
Water colours; roy., 6½ × 10¼ in.

3. A Ruined Abbey on a River. A bend of a river which flows into the foreground past a ruined abbey r.; trees on the other shore in the l. foreground; evening sky.
Indian ink; 5⅝ × 9½ in.
All purchased August 1869.

TRENCH, Henry (d. 1726). Historical painter; born in Ireland; studied for some years in Italy (about 1700); painted historical pictures in England without success, and returned for two years to Italy; came again to England 1725, but died in London the next year.

1. READING AN OMEN. Two bearded men in classic garments sitting side by side in the l. foreground under a group of trees; the man at the l. holds a scroll in his hand, and is talking to the other; at their feet is the ripped-up carcase of a dog or wolf; beyond, at a little distance, are a number of men and women regarding the two; others are coming round a hillside from a city, the buildings and walls of which rise on the borders of a bay of the sea.
   Indian-ink wash and pen on gray paper; atl., 22¾ × 18⅛ in.

   Purchased August 1874 at the Wicklow sale.

TRESHAM, Henry (b. about 1749, d. 1814). Painter; born in Ireland; pupil of W. Ennis in Dublin, where he exhibited designs 1771–73; worked in Italy, chiefly in Rome, 1775–1789, afterwards in London till his death; painted historical subjects, exhibiting at the Royal Academy 1789–1806; painted and designed for Bowyer's 'Historic Gallery,' Boydell's 'Shakespeare,' and editions of classical works; elected A.R.A. 1791, R.A. 1799; professor of painting 1807–1809; published five volumes of verse.

1. Two on one mount, roy., viz.:—

   (*a*) DESIGN FOR DEDICATION TO KING GEORGE III. OF BOWYER'S EDITION OF HUME'S HISTORY OF ENGLAND. Neptune seated in the centre holds a large medallion of George III.; at the l. female figures representing Painting, Sculpture and Architecture are grouped before a smoking altar; at the r. Peace holds with one hand a wreath over the head of the king, and with the other a long scroll, inscribed with names of rulers, Alexander, Pericles, Cæsar, Adrian, Leo, Medici, George III., at the foot of which Fame, a seated figure, is writing.
   Sepia wash with pen outlines; 3¾ × 8¼ in.
   Engraved by Bartolozzi, 1793.

   Purchased November 1858.

   (*b*) DESIGN FOR DEDICATION OF THE SAME WORK TO THE LEGISLATURE OF GREAT BRITAIN. A low chariot drawn by lion and unicorn, with Britannia and Fame seated in it side by side reading a scroll; in front of them stands Neptune in whose hand Liberty, a floating figure, places the rein, while with the other hand he points to a statue of Justice l.; at the r. a throng of labourers with raised hands.
   Sepia wash with pen outlines; 3⅞ × 8⅜ in.
   Engraved by Fittler, 1793.

   Purchased March 1850.

TRESWELL, R. (worked about 1585). Draughtsman; biography unknown.

1. ANCIENT BUILDINGS IN WEST CHEAP, WITH THE CHURCH OF ST. MICHAEL-IN-THE-QUERNE, AS IT APPEARED, 1585. Signed and dated *R. Treswell* 1585.
   Water colours with pen outlines; 10½ × 15½ in.

   No. 1 in Portfolio XXI. of the Crace collection of London Views, purchased November 1880.

TREVELYAN, Pauline, Lady (b. 1816, d. 1866). Amateur painter; daughter of the Rev. Dr. Jermyn; married 1835 to Sir W. C. Trevelyan, with whom she travelled much in the south of Europe before 1846.

1. ALBUM, containing sketches made in Greece, April–July 1842. Prefixed is a map of Greece with route marked.

(1) VIEW FROM THE TOP OF GAROUNA PASS, CORFU.
Water colours.

(2) (*a*) GOVINO, CORFU.
Water colours.

(*b*) RUINED CONVENT NEAR CORFU.
Pencil.

(3) THE ANCIENT PORTUS HYLLÆUS, CORFU. Dated *April* 9.
Water colours.

(4) CITADEL OF CORFU. From across the bay, with the Albanian mountains beyond. Dated 10 *April*.
Water colours.

(5) NEAR PALÆOCASTRIZZA, CORFU. A cove; looking seaward. Dated *April*.
Water colours.

(6) (*a*) PALÆOCASTRIZZA CONVENT Dated *April* 15 '42 *Corfu*.
Water colours.

(*b*) VIEW LOOKING DOWN ON THE CITADEL, CORFU, WITH THE ALBANIAN COAST BEYOND. Inscribed *From Valla patades Corfu, April* 13, '42.
Water colours.

(7) (*a*) PATRAS HARBOUR.
Water colours.

(*b*) SHIPPING IN THE GULF OF PATRAS. Inscribed *From Patras, April* 26, '42.
Water colours.

(8) (*a*) VIEW OF ATHENS. Dated 25 *April* 1842.
Water colours.

(*b*) NEAR ATHENS. Inscribed *The Acropolis from the Stadium, May* 7.
Water colours.

(9) AGORA OF HADRIAN, ATHENS.
Water colours.

(10) SALAMIS FROM THE ROAD TO ELEUSIS.
Water colours.

(11) (*a*) MONASTERY AT DAPHNE. Dated *April* 29, '42.
Water colours.

(*b*) ELEUSIS.
Water colours.

(12) TEMPLE OF THESEUS, ATHENS.
Water colours.

(13) PART OF THE TEMPLE OF THESEUS.
Water colours.

(14) (*a*) PLAIN OF MARATHON.
Water colours.

(*b*) CONVENT AT MARATHON. Dated *May* 11 (42).
Water colours.

(15) RHAMNUS AND EUBŒA.
Water colours.

(16) (*a*) Egripos. Inscribed *Egripo; Eubœa, May* 12, '42.
Water colours.

(*b*) At Kalamo, Attica. Dated *May* 11.
Water colours.

(17) Chalcis, Eubœa.
Water colours.

(18) The Cave of Trophonius. Inscribed *Cave of Trophonius, Lebadia.*
Water colours.

(19) (*a*) Entrance to fortress at Chalcis.
Water colours.

(*b*) Fortress at Chalcis. Inscribed *Chalcis, Eubœa, May* 12, '42.
Pencil.

(20) Town of Chalcis.
Water colours.

(21) Fortress defending the Euripus, Chalcis.
Water colours.

(22) (*a*) At Thebes. Inscribed *Old Tower at Thebes, May* 14, '42.
Water colours.

(*b*) Ruined tower near Thebes.
Water colours on gray paper, touched with white.

(23) (*a*) Helicon from Orchomenos.
Water colours on gray paper, touched with white.

(*b*) Pine tree on Parnassus. Dated *May* 16, 1842.
Water colours on gray paper, touched with white.

(24) Convent of Jerusalem, Parnassus.
Water colours.

(25) Interior of the church in the monastery, Daphne, near Athens.
Water colours.

(26) (*a*) Monastery of Daphne.
Water colours on gray paper, touched with white.

(*b*) Convent of Jerusalem, Parnassus.
Water colours on gray paper, touched with white.

(27) Gorge at Delphi.
Water colours on gray paper, touched with white.

(28) Castalian Fount, Delphi, Dated *May* 19.
Water colours on gray paper, touched with white.

(29) (*a*) Parnassus. Inscribed *Parnassus from the plain of Gravia, May* 20, '42.
Water colours.

(*b*) Buildings at Delphi.
Water colours.

(30) Tithorea, Parnassus.
Water colours.

(31) (*a*) Helicon from Daulis.
Water colours on gray paper, touched with white.

(*b*) Mosque at Libadia. Dated *May* 23, '42.
Pencil.

(32) (*a*) View over a Plain to distant Mountains.
Water colours.

(*b*) Plain of Platæa.
Water colours.

(33) Erectheum, Athens.
Water colours.

(34) Bay of Salamis; twilight.
Water colours and body colours.

(35) The Acropolis from the Areopagus.
Water colours.

(36) (*a*) The Propylæa.
Water colours on bluish paper, touched with white.

(*b*) The Areopagus. Dated *Areopagus, May* 28, '42.
Water colours on bluish paper.

(37) The Acropolis from the Pnyx.
Water colours.

(38) Temple of Herodes Atticus, Athens.
Water colours.

(39) Megaspelion. Dated *June* 10, 1842.
Pencil sketch.

(40) Fountain of Calirrhoë on the Ilissus, and Temple of Jupiter.
Water colours.

(41) View of Peloponnesus from Kalamaki. Dated *June* 4.
Water colours.

(42) Temple at Corinth.
Water colours.

(43) (*a*) Ruined Tower at Corinth. Dated *Corinth, June* 6.
Water colours on gray paper, touched with white.

(*b*) View from Acrocorinthus. Signed and dated *P. J. Trevelyan, June* 6, '42.
Red, blue and black chalks.

(44) Interior of Turkish Bath, Corinth. Dated *June* 6.
Water colours.

(45) Ruins of Temple, Nemea.
Water colours.

(46) Lake of Phonea, Morea. Inscribed *Morea.*
Water colours.

(47) Forest above Lake of Phonea.
Water colours on bluish paper.

(48) (*a*) Turkish House, Mosa.
Water colours on bluish paper.

(*b*) Convent of St. George, Phonea.
Water colours and body colours on brown paper.

(49) On the Acropolis, Athens.
By H. W. Williams. Described with the other drawings by that artist catalogued under his name.

(50) Buildings at Megaspelion. Dated *June* 11, 1842.
Water colours.

(51) (*a*) Turkish House, Mosa. Dated *June* 8.
Water colours on gray paper, touched with white.

(*b*) Forest on Mount Khelmos, Morea.
Water colours.

(52) Temple at Bassæ.
Water colours.

(53) Messene.
Water colours.

(54) (*a*) Convent on Ithome.
Water colours on gray paper.

(*b*) View from Convent at Ithome.
Water colours and pencil.

(55) (*a*) Old Tower, Sparta.
Water colours on bluish paper.

(*b*) Ruins at Sparta.
Water colours on gray paper.

(56) Bridge and View near Argos. Inscribed *Kephaloeis*, 24 *June*.
Water colours on drab paper, touched with white.

(57) Mycenæ.
Water colours.

(58) The Areopagus. 'Outlined with camera lucida by W. C. T.'
Water colours on gray paper, touched with white.

(59) Temple of Winds, Athens. 'Outlined with camera lucida by W. C. T.'
Water colours and pencil.

(60) Pentelicus from Athens.
Water colours.

(61) The Propylæa.
Water colours.

(62) Temple of Athene, Sunium. Inscribed *With Camera, Sunium. July*, 1842.
Pencil outline.

(63) Port Raphti, Attica.
Water colours.

(64) Temple of Athene, Sunium.
Water colours.

(65) Roman Temple of Jupiter, and the Ilissus.
Water colours.

(66) (*a*) Pillars of the Temple, Sunium. Dated *Sunium, July* 5.
Water colours on gray paper.

(*b*) Isle of St. George from Sunium.
Water colours on gray paper.

(67) Turkish Fountain, Keratea.
Water colours.

(68) Areopagus at Twilight.
Water colours.

(69) The Parthenon. 'Outlined with camera lucida by W. C. T.' Dated 10 *July*.
Water colours.

(70) Koron from the Sea. Inscribed *P. J. T., Koron. July* 14, 1842.
Water colours.

(*b*) Navarino from the Sea. Inscribed *Navarino, July* 13, 1842. *P. J. T.*
Water colours.

(71) (*a*) Shipping at Patras. Inscribed *Patras, July* 14, 1842. *P. J. T.*
Water colours on bluish paper, touched with white.

(*b*) Shipping in Trieste Harbour. Dated *Off Trieste, July* 19.
Water colours on bluish paper, touched with white.

Presented by Sir W. C. Trevelyan, May, 1876. Transferred from the department of Printed Books, September 1880.

TURNER, B. W. (worked about 1792). Topographical draughtsman; biography unknown.

1. View from Lambeth, Looking towards Westminster, 1792.
Water colours, $10\frac{3}{4} \times 19\frac{1}{2}$ in.

No. 33 in Portfolio IV. of the Crace Collection of London Views, purchased November 1880.

TURNER, Charles, A.R.A. (b. 1774, d. 1857). Engraver and draughtsman; born at Old Woodstock; worked in London from about 1795 as an engraver; practised first in stipple and in aquatint; afterwards famous as the most prolific mezzotint engraver of his day; engraved some of the best plates for his friend, J. M. W. Turner's 'Liber Studiorum,' and 'Rivers of England'; elected A.R.A. 1828; exhibited at the Royal Academy 1810–1857.

1. *Ob.* Portrait of J. M. W. Turner. Head and bust, in profile, turned r. and looking r., with slight smile. Signed with monogram and inscribed *Dream*, 1841.
Black and red chalks, with water colours, in gray paper; roy., $14\frac{1}{2} \times 10\frac{3}{4}$ in.

Rev. Sketch of a Head. A lady's head in full face. Inscribed below. *Made the morning after the Dream, by C. T.* (a note referring to the Turner portrait).
Black chalk and stump.

This sketch of Turner was apparently made from memory. A repetition (dated 1842) is in the National Portrait Gallery. The attitude is the same in the artist's well-known mezzotint portrait of his famous name-sake, but completed to a whole-length figure seated out-of-doors and sketching. The mezzotint was made from a portrait painted in oils by the engraver, now in the possession of C. Mallord Turner, Esq.

2. Two on one mount, roy, viz:—
(*a*) Portrait Sketch of J. M. W. Turner. Half length, seated at a table on which the l. arm rests; in full face, with scowling expression, and hair disordered. Inscribed (twice over) *A sweet temper.*
Pencil; $7\frac{1}{4} \times 4\frac{5}{8}$ in.

Possibly a reminiscence of the draughtsman-engraver's quarrel with the painter over the price of the early plates of 'Liber Studiorum' (1807).

(*b*) Portrait Sketch of J. M. W. Turner. Half-length, turned to front, the head in three-quarter face turned r. and looking r.
Pencil; $7\frac{1}{4} \times 5\frac{1}{2}$ in.
Probably made some years earlier than the preceding; the sitter appears to be about the same age here as in Dance's Portrait (1800).

Nos. 1 and 2 were purchased April 1892. Formerly in the collection of Mrs. Savery, daughter of the artist.

3. Portrait of Lord Castlereagh; after Lawrence. Three-quarter length, standing, turned to front, the head in full face and looking full; the l. hand holding papers and resting on a table r. Inscribed *Lawrence—Turner. The Lord Viscount Castlereagh, K.G.*
Pencil, black chalk and stump on gray paper, heightened with white; roy., $11 \times 7\frac{5}{8}$ in.
Robert Stewart, Viscount Castlereagh and Marquis of Londonderry, b. 1769; successively War Minister and Foreign Secretary; maintained the struggle against Napoleon; committed suicide 1822.

Purchased, June 1897.

TURNER, Joseph Mallord William, R.A. (b. 1775, d. 1851). Landscape painter; etcher and mezzotint engraver; born in London; pupil of T. Malton; coloured prints for Dayes and J. R. Smith; student at the Royal Academy; made topographical drawings for engravers; exhibited water colours from 1790, oil pictures from 1797; elected A.R.A. 1799, R.A. 1802; produced an immense series of landscapes in oils and water colours, his later work being notable for heightened key of colour, especially after visiting Italy, 1819, and increasing interest in the treatment of light, culminating in the pictures of Venice (1833-46); made many series of drawings for publication, the most famous being Liber Studiorum (1807–1819); worked in various parts of England and the Continent, especially France, Switzerland and Italy; the greatest of English landscape painters.

1. Castle and Old Houses. A road coming into the foreground, between an old cottage r. with projecting timber gable, and wall l. with tree behind; at the door of the cottage on the top of a flight of steps stands a woman with a pitcher, and in the road below are two horses and a woman holding a child on the back of the nearer one. A little way up the road a man comes through a gate swung open, bringing hay from a cart; beyond, rises a castle ruin, a tower towards the l. and wall leading up behind the cottage, over the roof of which r. show trees on higher ground.
   Water-colour tint over pencil; roy., $8\frac{1}{4} \times 12$ in.
   A drawing on rough paper like that used by Girtin; unusual with Turner. Made about 1794.

2. Magdalen Tower and Bridge, Oxford. The bridge and tower seen from the left bank of the Cherwell, just below the bridge; on the opposite bank l. the corner of the Botanic Garden terrace just appears; and between this and the bridge, where the ground slopes to the river, a man is watering his horse and another going away with two buckets slung from his shoulders: under the nearest arch of the bridge is a punt with two men, one plying his pole, the other fishing from a chair.
   Water-colour tint; $11\frac{1}{4} \times 8\frac{7}{8}$ in.
   A similar drawing of the same subject is in the Manchester Whitworth Institute, signed and dated 1794, which is probably also the date of this drawing. Some touches of red on a plant in a pot which stands on the garden terrace may be a later addition by the artist's hand.
   Nos. 1 and 2 were bequeathed by John Henderson, Esq., December 1878.

3. Pan and Syrinx. A sedgy pool over which from the l. a willow trunk grows horizontally. Pan from the r. pursues Syrinx, who is about to disappear among the reeds in the centre. A shaft of light breaking through the trees of the background hovers over the figures.
   Sepia wash and pen; roy., $8\frac{3}{8} \times 10\frac{7}{8}$ in.
   Etched for Liber Studiorum (Rawlinson No. 80), but never completed in mezzotint nor published. It is not known if the etching is by Turner. It has been engraved in mezzotint by Frank Short, A.R.A.

4. Sion House, Isleworth. The house is seen in the distance across level meadows and between two groups of trees; at the r., a pool, and near it three figures, one standing and two seated, under a cluster of dark trees.
   Sepia wash and pen; roy., $8\frac{3}{4} \times 11$ in.
   Intended for Liber Studiorum, but not known ever to have been etched or engraved (Rawlinson 95).

5. Huntsmen in a Wood. A shallow stream coming down among trees from the l., and flowing down r. under a wooden footbridge, over which a sportsman, with gun and several dogs, is crossing from the foreground; beyond r. a smaller stream comes down under a similar bridge, and at the junction a

man is crossing the water with two horses, one of which he rides; along the further bank huntsmen and hounds are hurrying from the l. up the wooded bank which rises above the smaller stream; and in a gap among the trees in the centre appears a building on a distant hill.

Sepia wash and pen, with a little Indian ink in places; roy., 7¾ × 10⅝ in.

Intended for Liber Studiorum, but not known ever to have been etched or engraved (Rawlinson, 96).

Nos. 3–5 were purchased August, 1861.

6. Edinburgh Castle, from the Grassmarket; after T. Hearne. The Half-Moon battery r. and the Royal apartments l. beyond, crowning the steep rock, on the slope of which, under a wall below the battery, are two soldiers; at the l. a glimpse of the plain beneath. (Drawn 1793 or 1794.)

Water-colour tint; roy., 7⅛ × 9¾ in.

The drawing by Hearne was engraved 1780.

[7–10] Drawings of Dover. These four drawings have always been described, on the authority of Mr. Henderson, junior, from whose collection they came, as copies by Turner after Henderson, senior. There exist pencil drawings of Dover by Henderson, senior—two are in the Museum—and there also exist drawings by Turner, both in pencil and wash, of similar and sometimes identical subjects. Turner made a tour in Kent in 1792, and drawings of Dover by him at the National Gallery have every appearance of having been made on the spot. One of these is a pencil study of the Pier and Castle, and No. 10 below is a weak and comparatively lifeless repetition of the subject in water colours; doubtless a copy, and probably by Henderson. On the other hand, No. 7 is a drawing which shows all Turner's mastery and lightness of touch, and this is based upon a drawing by Henderson, etched and published by him in 1794. The numerous alterations of detail, improving and enlivening the composition, in Turner's manner, prove that Henderson could not have been copying Turner's drawing. The other two numbers of this group, Nos. 8 and 9, are at different stages between the delicacy and accomplishment of No. 7 and the feeble ineffectiveness of No. 10. No. 8 may possibly be Turner's work, but more probably both are copies by Henderson. The whole question of the relation between the two draughtsmen is obscure. For convenience of treatment, all four have been catalogued together under Turner's name.

7. Boats in Dover Harbour. A group of boats of various sizes and a dismantled hull lying stranded or half stranded in low water; at the r. a shipbuilder's wharf stretching out to the l., with old buildings, sheds, and boats upon it; at the l. a glimpse of open sea and cliff; at the r. above the wharf the sail of a cutter at sea, and the Union Jack flying from a flagstaff.

Water-colour tint; roy., 8¼ × 10¼ in.

Copied, with characteristic modifications of detail, from a drawing by Henderson, etched by him on soft ground, and published August 28, 1794.

8. Dover; Inner Harbour. A wharf and warehouses l. with boats alongside; old houses beyond r.

Water-colour tint; roy., 7⅞ × 10¼ in.

9. Dover; Inner Harbour and Town. A one-masted vessel with smaller boats by it anchored in the harbour; beyond, old houses clustered on the wharf beneath chalf cliffs.

Water-colour tint; roy., 7⅞ × 10⅜ in.

A pencil drawing by Henderson of the same subject is in the department. See under his name, No. 3.

10. Dover Pier and Castle. Rough water at the entrance to the harbour; at the r. a small boat coming in between the two wooden piers, and a cutter and dinghy moored outside the nearer pier l.; beyond, a part of the town lying under the castle and cliff.

Water-colour tint; roy., 7 × 10¼ in.

[11–12] Drawings of Paris. Described in the Henderson collection as copies by Turner after Girtin. The latter artist was never in Paris till 1802; and the style of these drawings proves that they must have been made at least seven years before; nor do they show any trace of Girtin's style. It is possible that they are copies by Turner after some other artist; but it is perhaps more likely that these also are Henderson's work.

11. PARIS; THE ILE DE LA CITÉ FROM THE SEINE. View from the river with the apse of Notre Dame behind trees l., and the right branch of the Seine r., spanned by a wooden bridge.
Water-colour tint; roy., $7\frac{1}{2} \times 14\frac{1}{8}$ in.

12. PARIS; THE PONT NEUF. View looking down the Seine to the Pont Neuf, with the Louvre beyond.
Water-colour tint; roy., $7\frac{5}{8} \times 14\frac{1}{8}$ in.
Nos. 6–12 were bequeathed by John Henderson, Esq., December, 1878.

13. SKETCH OF A SHIP. Slight sketch, inscribed *Sketch by Turner R.A. in reference to the Mew Stone for Coast* 1815. Presumably a sketch made for the instruction of W. B. Cooke, who engraved Turner's drawing of 'The Mewstone, Plymouth' for the South Coast series, 1816. The drawing is now in the National Gallery of Ireland.
Pencil; roy., $7\frac{1}{4} \times 8\frac{3}{4}$ in.
Purchased February 1849.

[14–15] Outline etchings by T. Kirk after drawings by Edward Dayes, coloured by Turner as a boy. Dayes was draughtsman to the Duke of York, Commander-in-chief of the Army.

14. OFFICER OF THE THIRD REGIMENT OF FOOT-GUARDS. A whole-length figure in full face holding drawn sword in both hands; landscape background.
Water colours; roy., $10\frac{7}{8} \times 6\frac{5}{8}$ in.
On the back is the following inscription *Coloured for Colnaghi by Mr. J. M. W. Turner when a Boy. Mr. Colnaghi gave this print to me as a great curiosity. J. T. Smith.* Three other impressions from this plate are in the department, coloured by different hands.

15. DRUMMER OF THE FOOT-GUARDS. Whole length in full face, beating a drum; landscape background.
Water colours; roy., $10 \times 6\frac{1}{2}$ in.
Nos. 14 × 15 were purchased August 1890.

16. TINTERN ABBEY WEST FRONT. A near view of the West front of the ruined abbey, tufted with bushes; at the l. two men in front of some low cottages backed by trees; a man with portfolio under his arm about to disappear in the doorway of the Abbey: in the foreground; in the foreground a garden roller and watering pot. Signed *Turner.*
Water-colour tint; imp., $16\frac{1}{2} \times 12\frac{1}{2}$ in.
Drawn about 1793.

17. WORCESTER CATHEDRAL WEST FRONT. The West Front and part of the nave rising r. beyond an old wall; at the l. part of a house with octagonal turret crests the wall, which is pierced below by a door with a flight of steps leading up to it from the foreground; a man is just passing through the open door; in the foreground are two washerwomen r. by a wall running out from beside the doorway, hung with linen; a sunset glow bathes the cathedral front, touches the higher parts of the buildings, and casts a shadow over the foreground. Signed *Turner* and again (nearly obliterated) *W. Turner* 1795 (?). The last figure of the date is doubtful.
Water-colour tint; imp., $16\frac{1}{2} \times 12\frac{5}{8}$ in.

18. CHRIST CHURCH, OXFORD. South view of the back of the great quadrangle with part of the Hall r. and Tom tower rising beyond in the centre; a lane comes out into the r. foreground having a pond or stream crossed by a footbridge, l. and a row of old low buildings r.; a man walking with a covered cart comes down the lane, meeting a don; at the r. a timber-waggon without horses. Signed *Turner.*
Water-colour tint; imp., $12\frac{5}{8} \times 16\frac{3}{4}$ in.

19. Lincoln Cathedral from Bailgate. The Cathedral towers, those of the West front still surmounted with the old spires, seen rising above the gray mass of the Exchequer Gate, through which a stage coach is just passing; at the r. old shops with projecting storeys; at the l. a shop with overhanging gable, and an old woman surrounded by pots and pans on the pavement; a horseman and a cart just outside the gate; various figures, and dogs, in the street. Signed and dated *W. Turner* 1795.
    Water-colour tint; imp., 17¾ × 13¾ in.
    Exhibited at the Royal Academy, 1795, No. 621. Engraved in the English Illustrated Magazine, Vol. V., p. 420.
    Bequeathed by John Henderson, Esq., December, 1878.

20. Interior of Westminster Abbey. View looking up the nave; a group of figures in the foreground; other figures further off.
    Water colours with pen outlines; 9½ × 6½ in.
    Inserted in Vol. II., No. 128, of the interleaved and illustrated copy of Pennant's London, bequeathed by J. C. Crowle, Esq., 1811.

TURNER, I. (worked about 1754). Draughtsman; biography unknown.

1. Portrait of Sir Hugh Myddelton; after C. Jansen. Three-quarter length standing with l. hand on a shell from which water flows; the face in three-quarters turned r., eyes full. Inscribed on the lower margin, *S^r Hugh Myddelton, Knight and Baronet. The famous Aqueduct call'd the New River was perform'd at his charge (notwithstanding many Natural Difficulties and the Envious Opposition He met with) A.D.* 1613. *He also caus'd to be Wrought the Silver mines in Wales, to the Great Advantage of the Crown and of the Publick. Dii Tibi Divitias dederant, Artemque fruendi. C. Johnson pinx. T. Turner fec.* 1754.
    Indian ink; roy. (with margin), 14 × 9⅞ in.
    Copied from the portrait engraved by Vertue, 1722, with the above inscription. The original picture is in the Goldsmiths' Hall.
    Bequeathed by the Rev. C. M. Cracherode, 1799.

TURNER, William, called **Turner of Oxford** (b. 1789, d. 1862), born in Oxfordshire; pupil of John Varley; Member of the Old Water Colour Society; worked at Oxford from about 1811, chiefly employed in teaching; painted usually in water colours, but occasionally also in oils.

1. Ruins of Goodrich Castle. Broken ground, with scattered bushes and with trees at the r., overlooking a hollow from which, quite near, rise the ruined towers and walls of red sandstone overgrown with ivy. A sky of cloud with strips of blue.
    Water colours; roy., 11⅝ × 16¼ in.
    Purchased April 1867.

TWINING, Louisa (b. 1820, d. 1900). Writer, chiefly on philanthropic subjects; author of some works on sacred art, illustrated by herself.

1. Album, containing 67 pencil tracings from ancient works of art, chiefly MSS. in the British Museum, illustrating the Life of Christ.
    Presented by the artist, October, 1897.

2. Album, containing 31 drawings in pen-and-ink after paintings of various periods, from the paintings of the catacombs to Rembrandt, illustrating the Apostles' Creed. Drawn between 1850–60.

3. Portfolio, containing 59 sheets of drawings made chiefly in the British Museum, after ancient works of art, for 'Symbols and Emblems of Early Christian Art' (London, 1852, 4°). With MS. text.

4. Portfolio, containing 124 tracings from MSS., engravings, etc., in the British Museum (including three made by George Scharf) for 'Types and Figures of the Bible' (London, 1855, 4°).

All bequeathed by the artist, May, 1901.

TWOPENY, William (b. 1797, d. 1873). Architectural draughtsman; son of E. S. Twopeny, of Rochester; antiquary and collector; lived in London; worked in various parts of England.

The following very large collection of drawings of architecture and architectural details in various parts of England was presented to the Museum by the artist's executor in accordance with his wish, February, 1874. The drawings are all in pencil; some partly washed in monochrome. The periods to which the buildings are attributed are those assigned by Twopeny in his MS. catalogue. When a drawing is twice dated, the subject has been re-drawn from an earlier study, made at the first of the two dates given.

[1–13] A set of large albums, containing finished drawings. In many cases these are made from studies in smaller volumes. 16 × 12½ in.

1. Album, containing drawings from domestic buildings; all of the 12th century, except when otherwise indicated.

(1) Manor House, Barnack, Northamptonshire. Since destroyed. Dated *Oct.* 1826.

(2) Hostelry of the Prior of Lewes, St. Olave's, Southwark. Dated *May* 1831.

(3) (*a*) Entrance to the Hostelry, St. Olave's, Southwark. Dated *May* 1831.

(*b*) Capital of a Pillar in the Hostelry. Dated *Jan.* 1830. *July* 1833.

(4) (*a*) Two Capitals, St. Olave's, Southwark. Dated *June* 1831.

(*b*) (*c*) Mouldings of Pillars, St. Olave's, Southwark.

(5) Doorway, St. Mary's Hill, Stamford. Dated *Jan.* 1829.

(6) Doorway of House at Lincoln. Dated *Sept.* 1823.

(7) Doorway, St. Peter's Hill, Stamford (14th century). Dated *Feb.* 1829.

(8) Pagans, Ryhall, Rutland (13th century). Dated *Sept.* 1826.

(9) The Jews' House, Lincoln. Drawn 29 Sept., 1823. 'Soon after altered; the small lance windows replaced by a sash, and the lower part disturbed.'

(10) Manor House, Boothby Pagnel, Lincolnshire. Dated *Oct.* 1828.

(11) Part of the same House. Dated *Oct.* 1828.

(12) Fireplace, Boothby Pagnel. Dated *Oct.* 1828.

(13) John of Gaunt's Stables, Lincoln. Dated *Oct.* 1823.

(14) Moyses Hall, Bury St. Edmunds. Dated *June* 1829.

(15) Moyses Hall; Interior. Dated *June* 1829.

(16) Part of Moyses Hall. Dated *June* 1829.

(17) Window in Moyses Hall; Exterior. Dated *June* 1829.

(18) Window in Moyses Hall; from Within. Dated *June* 1829.

(19) Hall of Oakham Castle, Rutland. Dated *Sept.* 1826.

(20) Capital in the Hall, Oakham Castle. Dated *Sept.* 1825.

(21) House at Lincoln (John of Gaunt's Stables). Dated *Sept.* 1848.

(22) Window in the same House. Dated *Sept.* 1848.

(23) Door, Jews' House, Lincoln. Dated *Sept.* 1848.

2. Album, containing drawings from domestic buildings, all of the 13th century, except when otherwise indicated.

(1) St. Augustine's Monastery, Canterbury. Dated *Sept.* 1822.

(2) (*a*) Doorway, Prebendal House, Nassington, Northamptonshire. Dated *June* 1833.

(*b*) Window, Chacombe Priory, Northamptonshire. Dated *Sept.* 1837.

(3) House at Grantham. Dated *Oct.* 1828.

(4) House at Stamford. Dated *Oct.* 1831, *June* 1833.

(5) Temple, Aslackley, Lincolnshire. Dated *Sept.* 1827.

(6) Part of the same Building. Dated *Sept.* 1827.

(7) St. Nicholas, Salisbury. Dated *Sept.* 1833.

(8) Dormitory, Cleeve Abbey, Somersetshire. Dated *Sept.* 1833.

(9) (*a*) Fireplace, Warkworth Castle. Dated *Sept.* 1834.

(*b*) Fireplace, Lacock Abbey, Wilts. Dated *Sept.* 1833.

(10) Fireplace, Lacock Abbey. Dated *Oct.* 1831.

(11) Court lodge, Godmersham, Kent. Dated *Aug.* 1829.

(12) Cloisters, Malling Abbey, Kent. Dated *Aug.* 1828.

(13) (*a*) Window, Thame Parsonage, Oxon. Dated *Sept.* 1827.

(*b*) Details from Cloisters, Malling Abbey. Dated *Aug.* 1828.

(14) Nuns' Kitchen, Lacock Abbey, Wilts. Dated *Oct.* 1831.

(15) Window and Chimney (exterior), Thame Parsonage. Dated *Sept.* 1829.

(16) Fireplace, Thame Parsonage. Dated *Sept.* 1827.

(17) Notley Abbey, Bucks. Dated *Oct.* 1827.

(18) Part of the same Building. Dated *Oct.* 1827.

(19) Priory, St. Osyth, Essex. Dated *Sept.* 1830.

(20) Bayham Abbey, Sussex. Dated *May* 1829.

(21) House at Barnack, Northamptonshire. Dated *Oct.* 1826.

(22) (*a*) Doors at Barnack.

(*b*) Rose-ornament, Barnack. Dated *Oct.* 1826, *Jan.* 1835.

(*c*) Window, Leeds Castle; from inside (transome now destroyed), Dated *July* 1822, *Feb.* 1835.

(23) House at Barnack (14th century). Dated *Oct.* 1826.

(24) Barn at Peterborough. Dated *Oct.* 1827.

(25) Barn at Peterborough. Dated *Oct.* 1827.

(26) (*a*) The Nuns' Barn, St. Martin's Stamford. Dated *Sept.* 1826.

(*b*) Barn at Melksham, Wilts. Dated *Sept.* 1829.

(27) Window, Leeds Castle, Kent; from outside. Dated *Feb.* 1835.

(28) Armourer's Tower, Alnwick Castle, Northumberland. Dated *Sept.* 1834.

(29) (*a*) Window, Dunstanburgh Castle; from inside. Dated *Sept.* 1834.

(*b*) Window, Armourer's Tower, Alnwick Castle; from inside. Dated *Sept.* 1834.

(30) Aydon Castle, Northumberland; outer Gate. Dated *Oct.* 1834.

(31) Aydon Castle, from N.W. Dated *Oct.* 1834.

(32) Aydon Castle; Court and Entrance Steps. Dated *Oct.* 1834.

(33) Aydon Castle court. Dated *Oct.* 1834.

(34) Aydon Castle, from N.E. Dated *Sept.* 1834.

(35) Aydon Castle, from E. Dated *Oct.* 1834.

(36) Aydon Castle, S. side. Dated *Oct.* 1834.

(37) Aydon Castle, S. chimney. Dated *Sept.* 1834.

(38) (*a*) (*b*) Windows, Aydon Castle; from outside. Both dated *Oct*, 1834.

(39) (*a*) Window, Aydon Castle; from outside. Dated *Oct.* 1834.

(*b*) Window, Aydon Castle; from inside. Dated *Oct.* 1834.

(*c*) Drain, Aydon Castle. Dated *Oct.* 1834.

(40) (*a*) (*b*) and (41) (*a*) (*b*) Chimney Pieces, Aydon Castle. All dated *Oct.* 1834.

(42) House in Water Street, Stamford St. Martin's, Northants. (14th century). Since destroyed. Dated *Sept.* 1826.

(43) House in the same Street. Since destroyed. Dated *Sept.* 1826.

(44) Porch, Prebendal House at Nassington, Northants. Dated *Jan.* 1833.

(45) (*a*) Doorway, Pagans, Ryhall, Rutland. Dated *June* 1833.

(*b*) Doorway to Cellar, Pagans. Dated *June* 1833.

(46) Part of the George Inn, Salisbury. Dated *Sept.* 1833.

(47) Gateway, St. Osyth's Priory, Essex. Dated *Sept.* 1830.

(48) Tower of Dunstanburgh Castle. Dated *Sept.* 1836.

(49) Doorway at Middleton Cheney, Oxon. Dated *Sept.* 1837.

(50) Little Wenham Hall, Suffolk. Dated *Oct.* 1839.

(51) and (52) The same Building; different views. Both dated *Oct.* 1839.

(53) Entrance to the Chapel, Little Wenham Hall. Dated *Oct.* 1839.

(54) Details, from Little Wenham Hall (*a*) S. Window, (*b*) Loophole, (*c*) Window over chapel, (*d*) Masonry of lower storey. All dated *Oct.* 1839.

(55) (*a*) (*b*) (*c*) Windows, Little Wenham Hall. All dated *Oct.* 1839.

3. Album, containing drawings from domestic buildings, all of the 14th century, except where otherwise indicated.

(1) Markenfield Hall, Yorkshire. Dated *Sept.* 1832.

(2) Court of the same House. Dated *Sept.* 1832.

(3) E. side of the same Court. Dated *Sept.* 1832.

(4) Part of the same Building. Dated *Sept.* 1832.

(5) (*a*) Chimney, Harringworth, Northamptonshire. Dated *Ap.* 1841.

(*b*) Corner-post, Jubbergate, York. Dated *Aug.* 1832.

(*c*) Windows, Markenfield Hall. Dated *Oct.* 1835.

(*d*) Chimney, Sherborne Abbey, Dorset. Dated *Sept.* 1833.

(6) House, Newgate, York. Dated *Aug.* 1832.

(7) House near South Wraxhall, Wilts, (13th century). Dated *Sept.* 1829.

(8) George Inn, Salisbury. Dated *Sept.* 1833.

(9) Granary, St. Mary's Abbey, York. Dated *Aug.* 1832.

(10) Columns supporting the floor of the same Granary. Dated *Aug.* 1832.

(11) The same Granary; another view. Dated *Aug.* 1832.

(12) (*a*) Door, (*b*) Window, of the same Granary. Both dated *Aug.* 1832.

(13) (*a*) Barn, Bathampton, Somerset. Dated *Oct.* 1831.

(*b*) Barn at Bathford, Somerset; N. side. Dated *Oct.* 1831.

(14) (*a*) Barn at Bathford; W. end. Dated *Oct.* 1831.

(*b*) The same barn; E. end. Dated *Oct.* 1831.

(15) (*a*) Finials on barn at Bathford. Dated *Oct.* 1831.

(*b*) Finial on barn at Bathampton. Dated *Oct.* 1831.

(*c*) Arches in Stamford Castle. Dated *Sept.* 1826.

(16) (*a*) Chimney, (*b*) part of house at Uffington, Lincolnshire. Dated *Sept.* 1825.

(17) (*a*) Hall door, Ightham Mote. Dated *April* 1828.

(*b*) Doorway, Goudhurst, Kent. Dated *May* 1829.

(18) Windows at Leeds Castle, Kent. Dated *July* 1822, *Feb.* 1835.

(19) Gateway, Tolthorpe Hall, Little Casterton, Rutland. Dated *Sept.* 1825.

(20) Entrance gate, Tolthorpe Hall.

(21) (*a*) House at Barnack, Northamptonshire. Dated 11 *Oct.* 1826.

(*b*) House at Peterborough. Dated *Oct.*, 1831, *June* 1833.

(22) (*a*) Chimney at Exton, Rutland. Dated *Sept.* 1825.

(*b*) (*c*) Details from gateway, Tolthorpe.

(23) Hall, Ightham Mote. Dated *May* 1823, 1840.

(24) House at Peterborough. Dated *Oct.* 1831, *June* 1833.

(25) Manor House, Barnack (15th century). Dated *Oct.* 1826.

(26) Orpington Rectory, Kent. Dated *Sept.* 1828.

(27) (*a*) Door in Goodram Gate, York. Dated *Aug.* 1832.

(*b*) Door in High Ousegate, York. Dated *Aug.* 1832.

(28) (*a*) Door in Walmgate, York. Dated *Aug.* 1832.

(*b*) Door in Skeldergate, York. Dated *Aug.* 1832.

(29) (*a*) Doorway, the Shambles, York. Dated *Aug.* 1832.

(*b*) Door, Bradenstoke Priory, Wiltshire. Dated *Oct.* 1831.

(30) (*a*) Gable-points from house at Barnack. Dated *Oct.* 1826.

(*b*) Window head, Manor House, and Window, Browne's Hospital, Barnack. Dated *Oct.* 1826, *Jan.* 1835.

(*c*) Window, Leeds Castle. Dated *July* 1822, *Feb.* 1835.

(31) Doorway at Colchester. Dated *April* 1829.

(32) (*a*) Chimneys, Stamford, Lincolnshire. Dated *Oct.* 1825.

(*b*) Window, Chillingham Castle. Dated *Aug.* 1832, *Oct.* 1835.

(*c*) Block-cornice, Chillingham. Dated *Aug.* 1832, *Oct.* 1835.

(33) (*a*) Doorway, St. Peter's Hill, Stamford. Dated *Feb.* 1829.

(*b*) Doorway, Lacock, Wilts. Dated *Sept.* 1829.

(34) Nursted Court, Kent. Nearly all pulled down in 1825. Dated *Aug.* 1822.

(35) Nursted Court; Section of roof. Dated *June* 1825.

(36), (37), (38) (*a*) and (*b*), (39). Capitals of columns, corbels, etc., Nursted Court. Dated *June*, *July* 1825.

(40) Archbishop's Palace, Mayfield, Sussex. Dated *May* 1829.

(41) Draw-well, Alnwick Castle. Dated *Sept.* 1834.

(42) (*a*) Window, Milford Street, Salisbury. Dated *Sept.* 1833.
(*b*) Barge-board, Trinity Street, Salisbury. Dated *Sept.* 1833.
(*c*) Buttress, Abbey Barn, Glastonbury. Dated *Sept.* 1833.

(43) Southfleet Rectory, Kent. Dated *May* 1833.

(44) The Same; Another View. Dated *May* 1833.

(45) (*a*) (*b*) Other Views of the Same. Dated *May* 1833.

(46) Whitefriars, Stamford, Lincolnshire.

(47) House, Trinity Street, Salisbury. Dated *Sept.* 1833.

(48) Cistern, Battle Hall, Leeds, Kent. Dated *Sept.* 1823, *June* 1839.

(49) Room in Battle Hall. Dated *July* 1826.

(50) Chimney-piece, Battle Hall. Dated *July* 1826.

(51) Gateway, St. Augustine's Monastery, Canterbury. Dated *Sept.* 1822, 1842.

(52) Inner Gateway, Alnwick Castle. Dated *Sept.* 1834.

(53) House in the New Canal, Salisbury. Dated *Sept.* 1833.

(54) Abbey Barn, Glastonbury. Dated *Sept.* 1833.

(55) St. Augustine's Canterbury. Dated *Sept.* 1822, *Oct.* 1834.

(56) Northborough House, Northamptonshire. Dated *Sept.* 1825.

(57) Edlingham Castle, Northumberland. Dated *Sept.* 1834.

(58) Fireplace, Edlingham Castle. Dated *Sept.* 1834.

(59) Abbot's Kitchen, Glastonbury. Dated *Sept.* 1, 1833.

(60) Doorways, Northborough House. Dated *Sept.* 1825.

(61) Chimney, Northborough House. Dated *Sept.* 1825.

(62) (*a*) Details, Northborough House. Dated *Sept.* 1825.
(*b*) Staircase Roof, Edlingham Castle.

(63) Belsay Castle, Northumberland. Dated *Aug.* 1832.

(64) Staircase, Belsay Castle. Dated *Aug.* 1832.

(65) (*a*) Turret Stairs (*b*) Interior of Window, Belsay. Dated *Aug.* 1832.

(66) (*a*) (*b*) (*c*) Windows, Belsay, from outside. Dated *Aug.* 1832.
(*d*) Gate-post, George Inn, Salisbury (15th century). Dated *Sept.* 1833.
(*e*) Chimney, Vicar's Close, Wells. Dated *Sept.* 1833.

(67) Court Lodge, Great Chart, Kent. Dated *Aug.* 1829.

(68) The Same House, Another View. Dated *Aug.* 1829.

(69) Archbishop's Palace, Charing, Kent. Dated *Sept.* 1829.

(70) (71) The Same Building. Dated *Aug.* 1829.

(72) (*a*) Part of the Same Building. Dated *Sept.* 1829.
(*b*) Fireplace, (*c*) Bracket, from the same building. Dated *Aug.* 1829, and *Oct.* 1833.

(73) Doorway, Westgate, Ripon. Dated *Sept.* 1832, *Oct.* 1835.

(74) Bothal Castle, Northumberland. Dated *Sept.* 1836.

(75) Bothal; Another View. Dated *Sept.* 1836.

(76) Broughton Castle, Oxfordshire. Dated *Sept.* 1837.

(77) Part of Turret, Broughton. Dated *Sept.* 1837.

(78) Broughton Castle, Another View. Dated *Sept.* 1837.

(79) (*a*) Barge-Board, Wingham, Kent. Dated *Oct.* 1838.
(*b*) Chimney, Harringworth, Northamptonshire. Dated *April* 1841.

(80) Woodland, Mere, Wilts. Dated *Sept.* 1833.

(81) House at Harringworth. Dated *May* 1832.

4. Album containing drawings from buildings of the 15th century.
   (1) Thame Parsonage, Oxon. Dated *Sept.* 1830.
   (2) (*a*) Barton Farm, Bradford, Wilts. Dated *Oct.* 1831.
   (*b*) Porch, High Street, Stamford. Dated *Feb.* 1829.
   (3) Norrington House, Wiltshire. Dated *Ap.* 1832.
   (4) Hall, Thame Parsonage; Interior. Dated *Sept.* 1839.
   (5) Thame Parsonage. Dated *Sept.* 1837.
   (6) The Same, Another View. Dated *Sept.* 1827.
   (7) The Same, Another View. Dated *Sept.* 1827.
   (8) Gateway, Waltham Abbey, Essex. Dated *May* 1828.
   (9) Notley Abbey, Bucks. Dated *Oct.* 1827.
   (10) Notley Abbey, Another View. Dated *Oct.* 1827.
   (11) Ockwells, Berks. Dated *Aug.* 1827.
   (12) Hall Gable, Ockwells, Berks. Dated *Aug.* 1827.
   (13) Hall Gable, Ockwells, Berks. Dated *Sept.* 1827.
   (14) Ockwells, S. gable, E. side. Dated *Sept.* 1827.
   (15) Manor House, South Wraxhall, Wilts. Dated *Sept.* 1829.
   (16) Exterior of Hall, Eltham Palace, Kent. Dated *Aug.* 1831.
   (17) (*a*) N. Door of Hall, Eltham. Dated *Aug.* 1831.
   (*b*) Part of Interior, S. Wraxhall Manor House. Dated *Sept.* 1831.
   (18) Manor House, S. Wraxhall. Dated *Sept.* 1829.
   (19) Town Hall, Colchester, Essex. Dated *April* 1829.
   (20) House at Grantham, Lincolnshire. Dated *Oct.* 1828.
   (21) Angel Inn, Grantham. Dated *Oct.* 1828.
   (22) (*a*) Fireplace, Leeds Castle, Kent. Dated *July* 1822, *June* 1833.
   (*b*) Window and Interior Vaulting, Angel Inn, Grantham. Dated *Oct.* 1828.
   (23) Houses at Coventry. Since pulled down. Dated *Sept.* 1820, *Sept.* 1831.
   (24) Cloister, Lacock Abbey, Wiltshire. Dated *Oct.* 1831.
   (25) Hever Castle, Kent. Dated *Sept.* 1822, *May* 1832.
   (26) Barge-boards (*a*) at Winchester. Dated *Sept.* 1833. (*b*) Leicester. Dated *Sept.* 1825. (*c*) Wingham, Kent. Dated *March* 1823. (*d*) Salisbury. Dated *Sept.* 1823. (*e*) Leicester. Dated *Sept.* 1825.
   (27) Boxley Rectory, Kent. Dated *Sept.* 1822, *May* 1832.
   (28) Hall Window and Door, Ightham Mote, Kent. Dated *Oct.* 1822, *May* 1832.
   (29) New Inn, Sherborne, Dorset. Dated *Sept.* 1833.
   (30) Ightham Mote. Dated *April* 1827.
   (31) Tower in Quadrangle, Ightham Mote. Dated *Oct.* 1822, *May* 1832.
   (32) Hall, Eltham Palace, Kent. Dated *Aug.* 1827.
   (33) Manor House, South Wraxhall, Wilts. Dated *Sept.* 1829.
   (34) N. Recess, Hall of Eltham Palace, Kent. Dated *Aug.* 1827.
   (35) Porch, Thame Parsonage. Dated *Sept.* 1830.
   (36) Red Lion Inn, Colchester. Dated *April* 1829.
   (37) Part of a House on the Pavement, York. Dated *Aug.* 1832.
   (38) (*a*) (*b*) (*c*) (*d*) Trusses; from Houses on the Pavement and in Church Lane and Peter Lane, York. Dated 1832.
   (39) Gate House, South Wraxhall Manor. Dated *Sept.* 1829.

(40) Eltham Palace. Drawn 1825.

(41) Barge-boards, etc., Eltham Palace. Dated *Aug.* 1825.

(42) Great Chalfield Manor House, Wilts. Dated *Sept.* 1829.

(43) Part of the Same House. Dated *Sept.* 1829.

(44) Summeries, Bedfordshire. Dated *Sept.* 1827.

(45) Chapel, Summeries. Dated *Sept.* 1827.

(46) Summeries; Another View. Dated *Sept.* 1827.

(47) Doorway, Jubbergate, York. Dated *Aug.* 1832.

(48) The Church Houses, Bradford, Wilts. Dated *Oct.* 1832.

(49) House in Vicar's Close, Wells. Dated *Sept.* 1833.

(50) (*a*) Details from Summeries and from Hatfield. Dated *Sept.* 1827.

(*b*) Panel in Tower, Oxburgh Hall, Norfolk. Dated *Sept.* 1832, *June* 1833.

(51) Hostelry, Fotheringhay Castle. Dated *Oct.* 1827.

(52) Harlaxton Manor House, Lincolnshire. Dated *Sept.* 1827.

(53) Part of the Same House. Dated *Sept.* 1827.

(54) Place House, Tisbury, Wilts. Dated *April* 1832.

(55) The Same House; Another View. Dated *April* 1832.

(56) Great Chalfield, Wilts. Dated *Sept.* 1829.

(57) Part of St. Cross Hospital, Hampshire. Dated *Sept.* 1833.

(58) Court Lodge, Longfield, Kent. Dated *June* 1827.

(59) Window in the Garden Wall, Whitwell, Rutland. Dated *Sept.* 1825.

(60) (*a*) Fireplace, Place House, Tisbury. Dated *April* 1832.

(*b*) Fireplace, Brown Street, Salisbury. Dated *Sept.* 1833.

(61) House at Newark, Notts. Dated *Sept.* 1827.

(62) House in the Drybridge, Newark. Pulled down 1828. Dated *Sept.* 1827.

(63) Great Chalfield, Wilts. Dated *Sept.* 1829.

(64) Court-yard of House at St. Albans. Dated *Sept.* 1825.

(65) House at St. Albans. Dated *May* 1832, *July* 1833.

(66) House at Leicester (the "Blue Boar"). Traditionally supposed to have been the house where Richard III. slept on his way to Bosworth. Dated *Sept.* 1825.

(67) Interior of Hall, Great Chalfield. Dated *Sept.* 1829.

(68) (*a*) House at Grantham, Lincolnshire. Dated *Oct.* 1828.

(*b*) Details from Houses at Leicester. Dated *Sept.* 1825.

(*c*) Details from House at Leeds, Kent. Dated *Oct.* 1825.

(69) Houses, Rochester. Dated *Aug.* 1828.

(70) Entrance, Oxburgh Hall, Norfolk. Dated *Apr.* 1830.

(71) Court, Oxburgh Hall. Dated *April* 1830.

(72) (*a*) Window, St. Albans. Dated *Sept.* 1825.

(*b*) Window and Details, St. Albans. Dated *Sept.* 1825.

(73) Part of Hatfield House, Herts. Dated *Sept.* 1827.

(74) Hatfield; Another Part. Dated *Sept.* 1827.

(75) House at Leeds, Kent. Dated *Oct.* 1825.

(76) (*a*) Truss, Abbey Gate Street, Bury St. Edmunds. Dated *June* 1829.

(*b*) Door, Chichester Cathedral Close. Dated *Oct.* 1829.

(77) Gateway, Malling Abbey, Kent.

(78) Chancellor's House, Lincoln. Dated *Sept.* 1823, *May* 1832.

(79) Starkey's, Wouldham, Kent. Dated *Aug.* 1825.

(80) The Same; Another View. Dated *Aug.* 1825.

5. Album, containing drawings from domestic buildings of the 15th century.

(1) Norrington House, Wilts. Dated *Sept.* 1833.

(2) Hall Porch of the Same House. Dated *Sept.* 1833.

(3) Parsonage, Sherborne, Dorset. Dated *Sept.* 1833.

(4) Betchfield, Northumberland. Dated *Sept.* 1834.

(5) Part of the Same. Dated *Sept.* 1834.

(6) Chapel Cleeve, Somerset. Dated *Sept.* 1833.

(7) (*a*) (*b*) Chimneys, Alnwick Castle. Dated *Sept.* 1834.

(*c*) Niches and Figures on a House at Newark. Dated *Sept.* 1832. *Oct.* 1835.

(*d*) Finial, from Grantham School. Dated *Sept.* 1832, *Oct.* 1835.

(*e*) Chimney, formerly on the Rectory, Castle Combe, Wilts. Dated *Oct.* 1840.

(8) Refectory, Cleeve Abbey, Somerset. Dated *Sept.* 1833.

(9) Bishop's Palace, Salisbury. Dated *Sept.* 1833.

(10) Barn at Barnack, Northamptonshire. Dated *Oct.* 1826.

(11) Woodland, Mere, Wilts. Dated *Sept.* 1833.

(12) Warkworth Castle, W. side. Dated *Sept.* 1834.

(13) The Same, N. side. Dated *Sept.* 1834.

(14) The Same, E. side. Dated *Sept.* 1834.

(15) The Same, S. side. Dated *Sept.* 1834.

(16) Window at entrance, Warkworth. Dated *Sept.* 1834.

(17) Priest's Cell, Warkworth. Dated *Sept.* 1834.

(18) (*a*) Fireplace, (*b*) Kitchen Fireplaces, Warkworth. Dated *Sept.* 1834.

(19) Hall Window, Warkworth. Dated *Sept.* 1834.

(20) House at Sherborne, Dorset. Dated *Sept.* 1833.

(21) Sherborne Abbey. Dated *Sept.* 1833.

(22) (*a*) Fireplace, Sherborne Abbey. Dated *Sept.* 1833.

(*b*) Fireplace, Workhouse, Salisbury. Dated *Sept.* 1833.

(23) Rectory, Walton, Somerset. Dated *Sept.* 1833.

(24) (*a*) Window, Walton Rectory. Dated *Sept.* 1833.

(*b*) Cloister Window, Cleeve Abbey. Dated *Sept.* 1833.

(25) Workhouse, Salisbury. Dated *Sept.* 1833.

(26) The Same, Another View. Dated *Sept.* 1833.

(27) Remains of Chimney-piece formerly in the Deanery, Salisbury. Dated *Sept.* 1833.

(28) Alnwick Abbey, Northumberland. Dated *Sept.* 1834.

(29) George Inn, Glastonbury. Dated *Sept.* 1833.

(30) The Bank, Sherborne, Dorset. Dated *Sept.* 1833.

(31) Gateway to the Castle Inn, Kingston, Surrey. Dated *April–June* 1833.

(32) House at Glastonbury. Dated *Sept.* 1833.

(33) Staircase Roof, Hulne Abbey, Northumberland. Dated *Sept.* 1834.

(34) House, New Street, Salisbury. Dated *Sept.* 1835.

(35) The Barrack, Brown Street, Salisbury. Dated *Sept.* 1833.

(36) (*a*) Fireplace, Barrack, Salisbury. Dated *Sept.* 1833.

(*b*) Chimney, near Motcombe, Dorset. Dated *Sept.* 1833.

(*c*) Finial of a Gable, Woodland, Mere, Wilts. Dated *Sept.* 1830.

(37) The Tribunal, Glastonbury. Dated *Sept.* 1833.

(38) House, Glastonbury. Dated *July* 1835.

(39) (*a*) Doorway, Chippenham, Wilts. Dated *July* 1835.

(*b*) Doorway, Taunton. Dated *July* 1835.

(40) House at Glastonbury. Dated *Aug.* 1835.

(41) House at Shaftesbury, Dorset. Dated *Aug.* 1835.

(42) (*a*) Barge-board, Winchester. Dated *July* 1835.

(*b*) Barge-board, Salisbury. Dated *July* 1835.

(*c*) Barge-board, Kingston, Surrey.

(43) School at Grantham. Dated *Oct.* 1835.

(44–47) Views of Ewelme Hospital, Oxon. Dated *June* 1836.

(48) (49) Mortham's Tower, Yorkshire. Dated *Sept.* 1836.

(50) (51) Hepburn Tower, Northumberland. Dated *Sept.* 1833 and *Sept.* 1836.

(52) (*a*) Vault (*b*) Window, Hepburn Tower. Dated *Sept.* 1836.

(53) (*a*) Spring-head, Alnwick Abbey. Dated *Sept.* 1835.

(*b*) Fireplace, Hepburn Tower. Dated *Sept.* 1836.

(54) (*a*) Staircase to Donjon, (*b*) Part of Chapel, Warkworth Castle. Dated *Sept.* 1836.

(55) Entrance, Warkworth Castle. Dated *Sept.* 1836.

(56) Staircase, Warkworth Castle. Dated *Sept.* 1836.

(57) Strickland's Tower, Rose Castle, Cumberland, S. view. Dated *Sept.* 1836.

(58) The Same; from N.W. Dated *Sept.* 1836.

(59) The Same; from N.E. Dated *Sept.* 1836.

(60) Gateway, Alnwick Abbey, from the N. (61) from the S. Dated *Sept.* 1836.

(62) Hulne Abbey, Northumberland. Dated *Sept.* 1836.

(63) House at Duddington, Northamptonshire. Dated *Oct.* 1836.

(64) Entrance Tower, Broughton Tower, Oxfordshire. Dated *Sept.* 1837.

(65) Broughton Castle and Church. Dated *Sept.* 1837.

(66) (*a*) Corner-post and Bracket, Ipswich. Dated *Oct.* 1839.

(*b*) Corner-post, Bury St. Edmunds. Dated *Oct.* 1839.

(*c*) Cornice, Bury St. Edmunds. Dated *Oct.* 1839.

(67) (*a*) Drain, Little Wenham Hall, Suffolk. Dated *Oct.* 1839.

(*b*) Hook in the Same Drain. Dated *Oct.* 1839.

(68) Bradfield, Wilts., S. side. Dated *Oct.* 1840.

(69) The Same House, N. side. Dated *Oct.* 1840.

(70) Nether Hall, Essex. Dated *Sept.* 1839.

(71)–(73) Leeds Castle, from S.E., dated *Jan.* 1822, *Ap.* 1841; from S.W. dated *Jan.* 1822, *Oct.* 1840; from N., dated *July* 1822, *May* 1841.

(74) Part of Syon House, Middlesex. Dated *July* 1839.

(75) Salwarp Court, Worcestershire (Earlier 16th century). Dated *Sept.* 1837.

(76) Gosfield, Old Manor House, Essex. Dated *Sept.* 1839.

(77) At Droitwich (*a*) Chimneys (*b*) Windows (*c*) Chimneys. Dated 1837.

(78) House at Careby, Lincolnshire. Dated *Dec.* 1837.

(79) Hall Window, Compton Wynyat, Warwickshire.

(80) Window of House at Lavenham, Suffolk. Dated *Oct.* 1839.

(81) Hall Window, Hampton Court. Dated *Sept.* 1841.

(82) Gateway, School House, Rochester. Dated *Sept.* 1843.

(83) Moreton Hall, Cheshire. Dated *Sept.* 1845.

(84) Doorway, George Inn, York. Dated *Sept.* 1848.

(85) Mortham's Tower, Yorkshire. Dated *Oct.* 1820, *May* 1832.

6 Album, containing drawings from domestic buildings, of the period from the latter end of the 15th to the middle of the 16th century.

(1) Houses at Waltham Abbey, Essex. Dated *May* 1828.

(2) House at Oakham, Rutland. Dated *Sept.* 1825.

(3) House at Well Street, East Malling, Kent. Dated *April* 1827.

(4) S. end of the Same House. Dated *April* 1827.

(5) Easton Parsonage, Northamptonshire. Dated *Sept.* 1826.

(6) Boughton Malherbe, Kent. Dated *Aug.* 1831.

(7) Part of the Same. Dated *Aug.* 1831.

(8) Allington Castle, Kent. Dated *May* 1832.

(9) Brede Place, Sussex. Dated *Sept.* 1822, *May* 1832.

(10) Archbishop's Palace, Charing, Kent. Dated *Sept.* 1829.

(11) Notley Abbey, Berks. Dated *Oct.* 1827.

(12) Link Farm, Egerton, Kent. Dated *Aug.* 1831.

(13) House at Chartway Street, Kent. Dated 3 *July* 1826.

(14) House at Harrietsham, Kent. Dated *Sept.* 1828.

(15) (*a*) Doorway, Harrietsham. Dated *Sept.* 1828.
(*b*) Doorway, Link Farm, Egerton, Kent. Dated *Aug.* 1831.

(16) (*a*) Ceiling, Layer Marney Hall, Essex. Dated *May* 1833, *April* 1829.
(*b*) Carved Wood Panel, Syon House. Dated *July* 1836.
(*c*) Panel now at Costessey Hall, Norfolk. Dated *July* 1831.

(17) (*a*) Doorway, Angel Inn, Laycock. Dated *Oct.* 1831.
(*b*) Doorway, Thame. Dated *Oct.* 1828.

(18) Stables, Archbishop's Palace, Maidstone. Dated *Sept.* 1825.

(19) Staircase in the same. Dated *Sept.* 1825.

(20) Orpington Rectory, Kent. Dated *Sept.* 1828.

(21) Hengrave Hall, Suffolk. Dated *June* 1829.

(22) Court of the Same. Dated *Ap.* 1830.

(23)–(26) Layer Marney Hall, Essex. Dated *April* 1829, and *Sept.* 1830.

(27) Window and Details, Layer Marney Hall. Dated *April* 1829.

(28) Granary Interior, Layer Marney. Dated *April* 1829.

(29) Battlement, Layer Marney. Dated *April* 1829.

(30) Ceiling, Layer Marney. Dated *Ap.* 1829, *Sept.* 1833.

(31) House at Nassington, Northamptonshire. Dated *June* 1837.

(32) Chimneys, Layer Marney. Dated *April* 1829.

(33) Wainscot, Layer Marney. Dated *Sept.* 1830.

(34) (*a*) (*b*) (*c*) Carved Wood Panels, Layer Marney. Dated *June* 1830.

(35) House at Ivy Hatch, Ightham, Kent. Dated *June* 1830.

(36) (*a*) House at Whitwell, Rutland. Dated *Sept.* 1825. (*b*) House at Easton, Northamptonshire. Dated *Sept.* 1826.

(37) (*a*) Barton Farm, Bradford, Wilts. Dated *Oct.* 1831. (*b*) Allington Castle, Kent. Dated *Aug.* 1822.

(38) Summeries, Bedfordshire. Dated *Sept.* 1827.

(39) The Mote, Ightham, Kent, from S.E. Dated *April* 1828.

(40) The Same, from E. Dated *April* 1827.

(41) Entrance, Ightham Mote. Dated *April* 1828.

(42) Courtlodge, Snodland, Kent. Dated *July* 1821, 1833.

(43) Part of Ightham Mote. Dated *Oct.* 1822, *May* 1832.

(44) (*a*) Cornice, Gilden Morden Manor house, Cambridgeshire. Dated *Dec.* 1832.

(*b*) Barge-board, etc., Ightham Mote. Dated *Oct.* 1822, *May* 1832.

(*c*) Barge-boards, Maidstone and Tonbridge. Dated *Oct.* 1822, *July* 1832.

(45) Ightham Mote Chapel, interior, E. end. Dated *April* 1828.

(46) Presence Chamber, Hampton Court; exterior. Dated *July* 1833.

(47) Part of Hampton Court Palace. Dated *Aug.* 1833.

(48) Ightham Mote Chapel, interior, looking W. Dated *April* 1827.

(49) Cellar Door, Ightham Mote. Dated *April* 1823.

(50) Thame Park, Oxon. Dated *Sept.* 1828.

(51) Part of the Same House. Dated *Sept.* 1828.

(52) Panelled Room, Thame Park. Dated *Sept.* 1828.

(53) Bay-window in room, Thame Park. Dated *Sept.* 1828.

(54) Chapel Farm, Little Welnetham, Suffolk. Dated *April* 1830.

(55) House at Tonbridge, Kent. Dated *Sept.* 1822.

(56) (*a*) Doorway, Knowl Hill, Ulcombe, Kent. Dated *July* 1833, *Sept.* 1832.

(*b*) Doorway, Royton, Lenham, Kent.

(57) House at Sherborne, Dorset. Dated *Sept.* 1833.

(58) Interior of room, Marquis of Granby, Colchester.

(59) Carving on beam in the same room. Dated *Aug.* 1830.

(60) (*a*) Carved beams, Marquis of Granby, Colchester. Dated *Aug.* 1830.

(*b*) Panel, Courtlodge, Snodland. Dated *Sept.* 1821.

(*c*) Panel, Colchester. Dated *Sept.* 1830.

(*d*) Cornice, Rochester. Dated *July* 1831.

(61) (*a*) House at Addington, Kent. Dated *Sept.* 1821.

(*b*) Panel, Syon House. Dated *July* 1836.

(62) (*a*) House at Leperton Street, Boughton Malherbe, Kent. Dated *Sept.* 1832, *July* 1833.

(*b*) Doorway, Sherborne. Dated *Sept.* 1833. (*c*) Door, St. Albans. Dated *Sept.* 1825.

(63) (*a*) (*b*) (*c*) (*d*) Carved Panels, Colchester. Dated *Sept.* 1830.

(64) (*a*) (*b*) Warblington Castle, Hants. Dated *Oct.* 1829.

(65) Priory, St. Osyth, Essex. Dated *Sept.* 1830.

(66) Ceiling, Leeds Castle, Kent. Dated *March* 1822, *July* 1833.

(67) Fountain Court, Leeds Castle. Dated *March* 1822, *July* 1833.

(68) Priory, St. Osyth. Dated *Sept.* 1830.

(69) Chimneys, St. Osyth's Priory. Dated *Sept.* 1830.

(70) Manor House, Great Ponton, Lincolnshire. Dated *Sept.* 1827.

(71) (*a*) Angel Inn, Lacock, Wilts. Dated *Oct.* 1831.

(*b*) Barn, Great Ponton.

(72) Carved panels, Broadford, Horsemonden, Kent. Dated *Oct.* 1822, *May* 1832.

(73) Room in Leeds Castle. Dated *Jan.* 1822, 1833.

(74) A House at Bennecar, Wilts. Dated *Sept.* 1829.

(75) (76) Bex Court, Tong, Kent. Dated *Aug.* 1825.

(77) (*a*) Doorway, Courtlodge, Snodland. Dated *Sept.* 1821. (*b*) Chimney, Uffington, Lincolnshire. Dated *Sept.* 1825. (*c*) Ceiling, Leeds Castle. Dated *March* 1822, *July* 1832. (*d*) Door panels, Bex Court. Dated *Aug.* 1825. (*e*) Window, Allington Castle. Dated *Aug.* 1822.

(78) (*a*) (*b*) Carved Panels, Syon House. Dated *July* 1837 and *Aug.* 1836.

(79) Part of Durham Castle. Dated *Sept.* 1834.

(80) School, Thame, Oxon. Dated *Sept.* 1828.

(81) Ceiling, Workhouse, Salisbury. Dated *July* 1835.

7. Album, containing drawings of domestic buildings of the sixteenth and seventeenth centuries.

(1) (2) Eastbury House, Barking, Essex. Dated *June* 1828 and *Aug.* 1821.

(3) (*a*) Doorway (*b*) Window, Eastbury House. Dated *Sept.* 1831 and *June* 1828.

(4) Chimney, Eastbury House. Dated *Aug.* 1831, *Dec.* 1834.

(5) (6) Lacock Abbey, Wiltshire. Dated *Oct.* 1831.

(7) (8) Basingsthorpe, Lincolnshire. (A.D. 1562.) Dated *Sept.* 1827.

(9) (10) Cobham Hall, Kent. Dated *July* 1829 and *July* 1832.

(11) Lacock Abbey. Dated *Oct.* 1831.

(12) (13) Franks, Horton Kirby, Kent. Dated *Sept.* 1828.

(14) Gatehouse, Kenilworth Castle. Dated *Sept.* 1820.

(15) Godfrey House, Hollingborne, Kent. Dated *July* 1827.

(16) (17) Roper's House, Hollingborne. Dated *July* 1825.

(18) (*a*) Cornice of Wainscot, (*b*) Detail of brickwork; from the same house. Dated *July* 1825.

(19) Hall Screen, (20) Fireplace; from the same house. Dated *July* 1825.

(21) Tonbridge School, Kent. Dated *Oct.* 1822, *May* 1832.

(22) House at Swallowcliff, Wiltshire. Dated *Sept.* 1825.

(23) House in Eastgate, Rochester. Dated *Aug.* 1820, *Sept.* 1835.

(24) (*a*) Ornament on the last house. Dated *Aug.* 1820, *Feb.* 1835. (*b*) Barge-board, (*c*) Pendant; from the same house. Dated *July* 1832. (*d*) Barge-board, St. Mary Cray. Dated 1829. (*e*) Barge-boards, near Weybridge. Dated *March* 1829.

(25) New Hall, Pontefract. (A.D. 1591.) Dated *Oct.* 1820.

(26) Room, Brenchley Parsonage, Kent. Dated *Oct.* 1822.

(27) Fireplace, Brenchley Parsonage. Dated *May* 1822.

(28) (*a*) Panels, (*b*) Arms, etc., Brenchley Parsonage. Dated *May* and *Oct.* 1822.

(29) Pounds Bridge, near Penshurst, Kent. Dated *July* 1829, *Oct.* 1841.

(30) House at Langley, Kent. Dated *July* 1822, *Sept.* 1850.

(31) (*a*) Details, Langley. Dated *July* 1822, *June* 1833. (*b*) Barge-board, Bexley Rectory, Kent. Dated *Sept.* 1822, *Dec.* 1834. (*c*) Gable pinnacle, Harlaxton, Lincolnshire. Dated *Sept.* 1832, *Oct.* 1835. (*d*) Brick ornament, Rochester. Dated *Oct.* 1835, *July* 1832.

(32) House at S. Wraxhall, Wilts. Dated *Sept.* 1831.

(33) Entrance, Chillingham Castle, Northumberland. Dated *Aug.* 1832.

(34) The George Inn, Salisbury. Dated *Sept.* 1833.

(35) Borough Court, East Malling, Kent. (A.D. 1572.) Dated *April* 1821, *June* 1841.

(36) Entrance, Chillingham Castle. Dated *Sept.* 1834.

(37) Chimneys, (*a*) Hollingborne, Kent, (*b*) Luton. Dated *Sept.* 1828 and *Sept.* 1825.

(38) (*a*) Porch, Laverstock, Wilts. Dated *July* 1835. (*b*) Gable, Droitwich. Dated *Dec.* 1837.

(39) Cobham College, Kent. (A.D. 1598.) Dated *Aug.* 1822, *May* 1841.

(40) Porch, Belsay Castle, Northumberland. Dated *Sept.* 1834.

(41) Chillingham Castle. Dated *Sept.* 1836.

(42) Fireplace, Bexon, Bredgar. (A.D. 1619.) Dated *Sept.* 1822.

(43) Charlton House, Kent. Dated *Aug.* 1831.

(44) Claverton, Somerset. Dated *May* 1832.

(45) Fireplace, Broadford, Horsemonden, Kent. Dated *Oct.* 1822.

(46) Marl Place, Brenchley, Kent. (A.D. 1519.) Dated *Aug.* 1833, *July* 1839.

(47) (*a*) Detail, Chillingham. Dated *Aug.* 1832, *Oct.* 1835.

(*b*) Stable Chimney, Old Place, E. Sutton, Kent. Dated 1829.

(*c*) Details, Marl Place. Dated *May* 1822. (*d*) Pendant, Warwick. Dated 1829.

(48) The Quarry, Frindsbury, Kent. Dated *Aug.* 1820, *Oct.* 1835.

(49) Yaverland, Isle of Wight. (A.D. 1620.) Dated *Aug.* 1828.

(50) Staircase, Yaverland. Dated *Aug.* 1828.

(51) New Hall, Otley, Yorkshire. Dated *Sept.* 1820.

(52) Yaverland. Dated *July* 1830.

(53) Staircase, Godinton, Kent. Dated *Aug.* 1829.

(54)–(56) Claverton, Somerset. Dated *Sept.* 1831.

(57) (58) Manor House, Tinwell, Rutland. Dated *Sept.* 1826 and *Sept.* 1825.

(59) (*a*) Stables, Claverton. Dated *Oct.* 1831.

(*b*) Barn, Thorpe, Surrey. Dated 1829.

(60) Mill, Leeds, Kent. Dated *July* 1827.

(61) House at Easton, Northamptonshire. Dated *Sept.* 1826.

(62) Tolthorpe Hall, Rutland. Dated *Sept.* 1826.

(63) (*a*) Carving on a House at Canterbury. Dated *Feb.* 1829.

(*b*) Pendant, Allington Castle. Dated *Aug.* 1822.

(*c*) Detail, Bredgar Parsonage. Dated *Aug.* 1825, *May* 1833.

(*d*) Pinnacle, Tolthorpe Hall. Dated *Sept.* 1824.

(64) Staircases, (*a*) Claverton. Dated *Oct.* 1831. (*b*) Fleur de Lys Inn, Canterbury. Dated *Jan.* 1829.

(65) House at Pluckley, Kent. Dated *Aug.* 1830.

(66) House at Portsmouth. Dated *Aug.* 1828.

(67) House in St. Ann Street, Salisbury. Dated *Sept.* 1833.

(68) Harlaxton Manor House, Lincolnshire. Dated *Sept.* 1832.

(69) House at Banbury. Dated 1820, *Oct.* 1838.

(70) (*a*) Carved Wood Arch, (*b*) Panel, (*c*) Gable), (*d*) Bracket, (*e*) Carved Wood; all from a house at Banbury. Dated *Oct.* 1838.

(71) House at Towersey, Bucks. Dated *Sept.* 1828.

(72) House at Orpington, Kent. Dated *Aug.* 1827.

(73) Wingham House, Kent. Dated *April* 1823.

(74) (*a*) (*b*) Parts of Staircase, Claverton. Dated *Oct.* 1831.

(75) (*a*) House near Battle Hall, at Leeds, Kent, (*b*) Details of the Same. Dated *July* 1825.

(76) Berwick St. Leonard's, Wilts. Dated *June* 1821.

(77) Paul's Street, Stamford, Lincolnshire. Dated *Sept.* 1823.

(78) House at Northampton (Sir A. Haselrigge's). Dated *Sept.* 1825.

(79) Sparrow's House, Ipswich. Dated *Sept.* 1832.

(80) Staircase, Tythrop House, Oxon. Dated *Sept.* 1829.

(81) House at Greenwich. Dated *Aug.* 1821.

8. Album, containing drawings from domestic buildings of the sixteenth and seventeenth centuries.

(1) Broughton Castle, Oxfordshire. Dated *Sept* 1837.

(2) Dovecote, the Hall, Shrewsbury. Dated *Dec.* 1837.

(3) House in Market Square, Shrewsbury. (A.D. 1570.) Dated *Oct.* 1837.

(4) (5) Gable of the Same House. Dated *Nov.* and *Oct.* 1837.

(6) (*a*) (*b*) (*c*) Details from the Same House. Dated *Oct.* 1837.

(7) House at Shrewsbury. (A.D. 1590.) Dated *Nov.* 1837.

(8) Finial to Gable on the Same House. Dated *Nov.* 1837.

(9) (*a*) (*b*) (*c*) Details from the Same House. Dated *Nov.* and *Dec.* 1837.

(*d*) Detail from Dovecote, the Hall, Shrewsbury. Dated *Dec.* 1837.

(10) House at Shrewsbury. Dated *Oct.* 1837.

(11) (*a*) (*b*) (*c*) Details from the Same House. Dated *Oct.* and *Nov.* 1837.

(12) (*a*) (*b*) (*c*) Details from the Same House. Dated *Oct.* and *Nov.* 1837.

(13) Gallery, Powis Castle; Montgomeryshire. (A.D. 1593.) Dated *Sept.* 1837.

(14) (15) Powis Castle; Terraces. Dated *Sept.* 1837.

(16) Feathers Inn, Ludlow. Dated *Oct.* 1838.

(17) Mere Hall, Worcestershire. Dated *Sept.* 1837.

(18) (19) Westwood, Worcestershire. Dated *Sept.* 1837.

(20) Railings, Beckenham. Dated *Aug.* 1839.

(21) Door, Bexon, Bredgar, Kent. Dated *Sept.* 1822, 1839.

(22) Window, Sparrow's House, Ipswich. Dated *Oct.* 1839.

(23) Chimney-stack, Causeway, Redgewell, Essex. Dated *Sept.* 1839.
(24) Balls, Hertfordshire. Dated *Oct.* 1839.
(25) Langridge, Halling, Kent. Dated *Oct.* 1841.
(26) Chimneys of the Same House. Dated *Sept.* 1821, *May* 1841.
(27) Bexon, Bredgar, Kent. (A.D. 1617.) Dated *Sept.* 1822, *Aug.* 1841.
(28) Details from the Same House. Dated *Sept.* 1822, *May* 1841.
(29) Kirkbridge, Stanwick, Yorks. Dated *Sept.* 1846.
(30) Doorway, (31) Staircase in the Same House. Dated *Sept.* 1846.
(32) Houses at Chester. Dated *Sept.* 1845.
(33) Staircase, Crewe Hall, Cheshire. Dated *Sept.* 1845.
(34) Chimney-stack, Newport, Essex. Dated *Sept.* 1849.
(35) Porch, Bexon, Bredgar. Dated *Aug.* 1849.
(36) Chimneys, Norman Court, Hampshire. Dated *Oct.* 1850.
(37) House at Alnwick, Northumberland. Dated *Sept.* 1852.
(38) St. Bartholomew, Threadneedle Street. Dated *June* 1831.
(39) House, Lawrence Pounteney Hall. Dated *June* 1831.
(40) Porch of the Same House. Dated *June* 1831.

9. Album, containing drawings from churches of 11th–13th centuries.
(1) (2) Brixworth, Northants. Dated *Sept.* 1825.
(3) Window Opening from the Tower to Nave, Brixworth. Dated *Sept.* 1825.
(4) Barnack, Northants. Dated *Oct.* 1826.
(5) Tower Doorway, Barnack. Dated *Oct.* 1826.
(6) Tower Arch, Barnack. Dated *Oct.* 1826.
(7) Wittering Church, Northants. Dated *Oct.* 1826.
(8) Chancel Arch, Wittering. Dated *Oct.* 1826.
(9) Tower Arch, Trinity Church, Colchester. Dated *April* 1829.
(10) Tower Door of the Same Church. (*a*) Exterior, (*b*) Interior. Dated *April* 1829.
(11) (12) Stoke D'Abernon, Surrey. Dated *May* 1828.
(13) The Same; Interior. Dated *May* 1828.
(14) North Transept, Winchester Cathedral. Dated *Sept.* 1833.
(15) Aston Rowant, Oxfordshire. Dated *Sept.* 1827.
(16) East Ham, Essex. Dated *Aug.* 1829.
(17) (*a*) Triforium, S. Transept, Chichester. Dated *Oct.* 1829.
(*b*) Window, East Ham, Essex. Dated *Aug.* 1829.
(18) Porch, Chillingham Church, Northumberland. Dated *Aug.* 1832, *Oct.* 1835.
(19) In Ancaster Church, Lincolnshire. Dated *Sept.* 1832.
(20) Darent, Kent. Dated *Sept.* 1830.
(21) The Same; Interior. Dated *Sept.* 1830.
(22) (*a*) The Same; Windows. Dated *Sept.* 1830. (*b*) S. Door, Bedford, Middlesex. Dated *June* 1823, *Dec.* 1834.
(23) Little Saxham, Suffolk. Dated *June* 1829.
(24) The Same; Tower Arch. Dated *June* 1815.
(25) Yaverland, Isle of Wight, S. Door. Dated *Aug.* 1828.
(26) Chigwell, Essex; S. Door. Dated *May* 1828.

(27) Ford, Sussex; Chancel Arch. Dated *Oct.* 1829.

(28) (*a*) N. Door, Pirford, Surrey. Dated *Aug.* 1829. (*b*) S. Door, Cobham, Surrey. Dated *Aug.* 1829.

(29) Chancel Arch, Yaverland. Dated *July* 1830.

(30) W. Door, S. Aisle, Lincoln Cathedral. Dated *Oct.* 1823.

(31) Fonts. (*a*) Great Casterton, Rutland. Dated *Sept.* 1826.
(*b*) Lewknor, Oxfordshire. Dated *Sept.* 1827.

(32) (*a*) Piscina, Towersey, Bucks. Dated *Sept.* 1829.
(*b*) Piscina, Ryarsh, Kent. Dated *Oct.* 1830.

(33) S. Door, Pitsford, Northants. Dated *Sept.* 1825.

(34) St. Margaret's, Rochester. (Pulled down.) Dated *June* 1839.

(35) E. End of S. Aisle, Ripon. Dated *Sept.* 1832.

(36) Little Casterton; Interior. Dated *Oct.* 1822.

(37) (*a*) Stalls, Wellingore, Lincolnshire. Dated *Sept.* 1827.
(*b*) Cornices, St. Sepulchre's, Northampton and Clipsham, Rutland. Dated *Aug.* 1829.
(*c*) Capital of pillar, Ryhall, Rutland. Dated *Sept.* 1826.

(38) S. Door, Castle Hedingham, Essex. Dated *Sept.* 1839.

(39) Fonts. (*a*) Newenden, Kent. Dated *Oct.* 1822. (*b*) Braceborough, Lincolnshire. Dated *June* 1831. (*c*) Thame, Oxon. Dated *Sept.* 1828.

(40) (*a*) Corbel, Ryhall, Rutland. Dated *Sept.* 1826. (*b*) Capital, Ryhall. Dated *Sept.* 1826. (*c*) S. Porch, Lancing, Sussex. Dated *Oct.* 1829.

(41) Chancel Arch, Essendine, Rutland. Dated *Sept.* 1825.

(42) Piscina, Bapchild, Kent. Dated *July* 1828.

(43) Interior, Barfreston, Kent. Dated *Sept.* 1839.

(44) St. Leonard's, Stamford. Dated *Sept.* 1823.

(45) S. Porch, Chevington, Suffolk. Dated *June* 1829.

(46) W. Door, Orpington, Kent. Dated *Aug.* 1827.

(47) S. Transept, Rochester Cathedral. Dated *June* 1827.

(48) Transepts, Stockbury, Kent. Dated *July* 1828.

(49) (*a*) Capital, Stockbury. Dated *July* 1828. (*b*) Font, Warboys, Huntingdon. Dated *Oct.* 1828.

(50) Brinkburn Priory, Northumberland. Dated *Sept.* 1834.

(51) N. Door, Stone, Kent. Dated *June* 1827.

(52) Part of Lewknor Church, Oxon. Dated *Sept.* 1827.

(53) (*a*) (*b*) Capitals, Great Casterton, Rutland. Dated *Sept.* 1826.

(54) Chancel Arch, Standon, Herts. Dated *Sept.* 1829.

(55) Chapel, Thame Parsonage. Dated *Sept.* 1829.

(56) (*a*) Piscina, etc., Laycock Abbey. Dated *Oct.* 1831. (*b*) Window, Bromham, Wilts. Dated *Oct.* 1831.

(57) W. Door, Paul's Cray, Kent. Dated *Sept.* 1828.

(58) S. Aisle, Bracebridge, Lincolnshire. Dated *Sept.* 1823, *June* 1841.

(59) Ockham, Surrey. Dated *May* 1828.

(60) E. Window, Ockham. Dated *May* 1828.

(61) Bapchild, Kent. Dated *July* 1828.

(62) N. Aisle, Choir, Lincoln Cathedral. Dated *Sept. Oct.* 1823.

(63) W. End of Bourn Church, Lincolnshire. Dated *Sept.* 1827.

(64) Fonts, (*a*) Ryhall, (*b*) Leighton Buzzard. Dated *Sept.* 1826 and 1827.

(65) Tower of Haddenham Church, Bucks. Dated *Sept.* 1829.

(66) Westwell, Kent; Interior. Dated *June* 1831.

(67) W. Door, Willesborough, Kent. Dated *Aug.* 1829.

(68) (*a*) Piscina, Halling, Kent. Dated *Aug.* 1829. (*b*) Font, Tunstal, Kent. Dated *Sept.* 1830.

(69) (*a*) Details, Whitwell and Little Casterton, Rutland. Dated *Sept.* 1825. (*b*) Details, Brixworth, Northants. Dated *Sept.* 1825. (*c*) Details, Clipsham, Great Marlow, and Warmington. Dated *Aug.* 1829.

(70) Stalls and Piscina, Snodland, Kent. Dated *Aug.* 1829. (*b*) W. Door, Leeds, Kent. Dated *April* 1830.

(71) Bremhill, Wilts. Dated *Oct.* 1831.

(72) Warmington, Northants. Dated *Oct.* 1827.

(73) Crosses on the Spire, Warmington. Dated *Oct.* 1827.

(74) W. Door, (75) S. Porch, (76) Interior, Warmington. Dated *Oct.* 1827.

(77) (*a*) Cornice of the Tower, Warmington. Dated *Oct.* 1827.

(*b*) Niche over W. Door, Warmington. Dated *Oct.* 1827.

(78) (*a*) Capital, Chancel Arch. (*b*) Boss on Roof, Warmington. Dated *Oct.* 1827.

(79) Capital, Nave, Warmington. Dated *Oct.* 1827.

(80) Preston Church, Sussex. Dated *Oct.* 1829.

(81) Chancel, Preston. Dated *Oct.* 1829.

(82) Piscina and Stalls, Preston. Dated *Oct.* 1829.

(83) (*a*) N. Door, Preston Church, Sussex. Dated *Oct.* 1829.

(*b*) Base of Column, Great Gonerley, Lincolnshire. Dated *Sept.* 1846.

(84) N. Aisle, Leybourne Church, Kent. Dated *Aug.* 1828.

(85) N. Side of the Chancel, Thame, Oxon. Dated *Sept.* 1830.

(86) S. Side of the Chancel, Meopham, Kent. Dated *June* 1830.

(87) Chancel, Bamborough, Northumberland, N. Side. Dated *Aug.* 1832, *Oct.* 1835.

(88) Interior, Elsdon Church, Northumberland. Dated *Sept.* 1836.

(89) Leigh de la Mere Church, Wilts. Dated *Oct.* 1840.

(90) Font, Higham Ferrers, Northants. Dated *Oct.* 1843.

(91) Chancel, Rushden, Northants. Dated *Oct.* 1842.

10. Album, containing drawings from churches of the 12th–17th centuries.

(1) Tower Arch, Herne, Kent. Dated *Aug.* 1826.

(2) Caythorpe, Lincolnshire. Dated *Oct.* 1822, 1846.

(3) S. Door, Caythorpe. Dated *Oct.* 1823.

(4) Screen, Northfleet, Kent. Dated *Aug.* 1828.

(5) (6) Door of Screen, Northfleet. Dated *Aug.* 1828.

(7) Porch, Warblington, Hants. Dated *Oct.* 1829.

(8) Ulcombe, Kent. Dated *June* 1831.

(9) Herne, Kent, W. End. Dated *July* 1820, *Sept.* 1835.

(10) (*a*) Vestry Door, Chancel, Great Hadham, Hants. Dated *Sept.* 1829.

(*b*) Stone Chair, Chancel, Lenham, Kent. Dated *Oct.* 1825.

(11) Screen, Chinnor, Oxon. Dated *Sept.* 1830.

(12) Detail of the Last. Dated *Sept.* 1830.

(13) Chinnor Church. Dated *Sept.* 1827.

(14) (*a*) Grotesque, S. Aisle, Heckington, Lincolnshire. Dated *Sept.* 1827.

(*b*) Window, York Minster. Dated *Oct.* 1825, *Aug.* 1832.

(15) Chapel, Thame Park, Oxon. Dated *Sept.* 1828.

(16) Piscina, Chancel, Navenby, Lincolnshire. Dated *Oct.* 1823.

(17) Screen, Swanscombe, Kent. Dated *July* 1835.

(18) (*a*) (*b*) Font, Great Gonerby, Lincolnshire. Dated *Oct.* 1828.

(19) (*a*) Font, Great Gonerby. Dated *Oct.* 1828. (*b*) Font, Dinton, Bucks. Dated *Sept.* 1827.

(20) Grantham Church, S. Side of Chancel. Dated *Oct.* 1837.

(21) (*a*) Piscina, Sutton at Hone, Kent. Dated *Sept.* 1830.

(*b*) Piscina, Leadenham, Lincolnshire. Dated *Oct.* 1823.

(22) (*a*) Capital, Rochester Cathedral Nave. Dated *Aug.* 1828.

(*b*) Window, Barrowby, Lincolnshire. Dated *Oct.* 1837.

(23) Malling Abbey, Kent, Dated *April* 1827.

(24) North Porch, Boxford, Suffolk. Dated *Oct.* 1839.

(25) Part of Barleston Church, Lincolnshire. Dated *Oct.* 1837.

(26) Tower, S. Wraxhall, Wilts. Dated *Sept.* 1829.

(27) Piscina and Stalls, Willesborough, Kent. Dated *Aug.* 1829.

(28) Screen, Thame, Oxon. Dated *Sept.* 1830.

(29) Part of the Same. Dated *Sept.* 1830.

(30) (*a*) Details from the Same. Dated *Sept.* 1830.

(*b*) Screen, Cherhill, Wilts. Dated *Oct.* 1841.

(31) Thurnham Church, Kent. Dated *Sept.* 1828.

(32) Cotterstock Church, Northants. Dated *Oct.* 1827.

(33) (*a*) Piscina and Stalls, Egerton, Kent. Dated *Aug.* 1829.

(*b*) Details, Exton and Tinwell Churches, Rutland. Dated *Sept.* 1825.

(34) Stone Screen, Easton, Northants. Dated *Sept.* 1826.

(35) Fireplace and Chimney, Church Tower, Aslackley, Lincolnshire. Dated *Sept.* 1827.

(36) N. Side, Chancel, St. Margaret's, Rochester. (Pulled down). Dated *June* 1839.

(37) W. Door, Little Maplestead, Essex. Dated *Sept.* 1839.

(38) Screen, Hullavington, Wilts. Dated *Oct.* 1840.

(39) Meopham Church, Kent. Dated *Sept.* 1843.

(40) S. Door, St. John's, Stanwick, Yorkshire. Dated *Sept.* 1846.

(41) S. Porch, Carlton Scroop, Lincolnshire. Dated *Sept.* 1846.

(42) E. End, S. Aisle and Chancel (Exterior), Hough on the Hill, Lincolnshire. Dated *Sept.* 1846.

(43) W. Side N. Transept (Exterior), Madeley, Staffordshire. Dated *Oct.* 1846.

(44) W. End N. Aisle (Exterior), Astbury, Cheshire. Dated *Oct.* 1846.

(45) In Rochester Cathedral. Dated *Sept.* 1843.

(46) E. End, Herne Church, Kent. Dated *Sept.* 1826.

(47) Screen, Chancel, Arundel, Sussex. Dated *Oct.* 1829.

(48) Broughton Aluph Church, Kent. Dated *Sept.* 1822, *June* 1841.

(49) Font, Herne, Kent. Dated *Sept.* 1826.

(50) S. Transept (Interior), Godshill, Isle of Wight. Dated *Aug.* 1828.

(51) (*a*) Piscina, Westbourne, Sussex. Dated *Oct.* 1829.
(*b*) Carved Seat, Rougham, Suffolk. Dated *Oct.* 1839.

(52) Window, Cleeve, Somerset. Dated *Sept.* 1833.

(53) Screen, Dunster, Somerset. Dated *Sept.* 1833.

(54) (*a*) Chancel Exterior, Chippenham, Wilts. Dated *Sept.* 1835.
(*b*) Font, Emberton, Bucks. Dated *Oct.* 1842.

(55) Window and Door, Beddington, Surrey. Dated *June* 1839.

(56) Tower Door, Snodland, Kent. Dated *June* 1839.

(57) S. Door, Helmingham, Suffolk. Dated *Oct.* 1839.

(58) Window and Door, Bromham, Wilts. Dated *Oct.* 1841.

(59) S. Porch, Ewelme, Oxon. Dated *Aug.* 1841.

(60) N. Side, Lower Peover, Cheshire. Dated *Oct.* 1846.

(61) Pulpit, Climping, Sussex. Dated *Oct.* 1829.

(62) Screen, Newenden, Kent. Dated *Oct.* 1822.

(63) (*a*) Poppy-head, Chancel, Cobham, Kent.
(*b*) Open Seats, Wellingore, Lincolnshire. Dated *Oct.* 1823.

(64) N. Side of Chancel, Walton on the Hill, Surrey. Dated *Oct.* 1849.

(65) (*a*) Door, Bromham, Wilts. (*b*) Door, Bremhill, Wilts. Both dated *Oct.* 1831.

(66) (*a*) (*b*) Panels, Ashcott, Somerset. Dated *Sept.* 1835.

(67) (*a*) Pillars of Screen, Thame, Oxon. Dated *Sept.* 1828.
(*b*) Ornament on Cornice, Great Gonerby, Lincolnshire. Dated *Oct.* 1828.

(68) W. Door, Lewknor, Oxon. Dated *Sept.* 1827.

(69) Pulpit, etc., Castle Ashby, Northants. Dated *Oct.* 1842.

(70) Chancel Arch, Strethall, Essex. Dated *Sept.* 1849.

(71) S. Transept, Stow, Lincolnshire. Dated *Sept.* 1848.

(72) Tower Door, Wenden, Essex. Dated *Sept.* 1848.

(73) Interior, Wenden, Essex. Dated *Sept.* 1848.

(74) W. End, Bapchild, Kent. Dated *Sept.* 1850.

(75) S. Door, Melsonby, Yorkshire. Dated *Sept.* 1848.

(76) N. Door, Great Gonerby, Lincolnshire. Dated *Sept.* 1848.

(77) N. Side, Barkston, Lincolnshire. Dated *Sept.* 1848.

(78) Aldenham Church, Herts. Dated *Sept.* 1847.

(79) Kingston upon Sea, Sussex. Dated *Sept.* 1851.

11. Album containing drawings from wall-paintings, stained glass and tiles. In water-colours or monochrome wash.

(1) (2) Paintings on the Wall of Preston Church, Sussex. Dated *Oct.* 1829.

(3)–(27) Stained Glass from the Following Churches: Westwell, Kent Stockbury, Kent; Thame, Oxon; Climping, Sussex; Snodland, Kent Warmington, Northants; Holywell, Lincolnshire; Risley, Suffolk Yalding, Kent; St. Margaret's, Rochester; Towersey, Bucks; Egerton

Kent; Bearstead, Kent; Little Chart, Kent; Thorpe, Surrey; Meopham, Kent; Warblington, Hants; Barston, Lincolnshire.
Dated 1827–1835.
Nos. (1)-(27) in water colours.

(28)-(50) TILES FROM THE FOLLOWING BUILDINGS: Sandhurst Church, Kent; Laycock Abbey, Wilts; Chinnor Church, Oxon; Winchester Cathedral; Warblington Church, Kent; Thame Church, Oxon; Bearstead Church, Kent; Cobham Church, Kent; Haddenham Church, Bucks; Monks Risboro' Church, Bucks; Checkonden Church, Oxon.
Dated 1827–1841.
Nos. (28)-(50) in Indian ink.

12. ALBUM containing drawings from ancient furniture and metal work, all in pencil; a few partly washed with Indian ink. Ninety-three of the drawings in this volume have been reproduced and published as 'English Metal Work; drawings by W. Twopeny,' London, 1904.

(1) (2) READING DESK, BURY CHURCH, HUNTINGDON. Dated *Oct.* 1828.

(3) (4) READING DESK, DETLING CHURCH, KENT. Dated *July* 1827.

(5) READING DESK, RAMSEY CHURCH, HUNTINGDON. Dated *Oct.* 1828.

(6) READING DESK, SWANSCOMBE CHURCH, KENT. Dated *July* 1827.

(7) READING DESK, HAWSTEAD CHURCH, SUFFOLK. Dated *April* 1820.

(8) READING DESK, LENHAM CHURCH, KENT. Dated *Sept.* 1828.

(9) WOODEN LANTERN, BISHOP'S PALACE, HULL. Dated *Sept.* 1833.

(10) TABLE, LEEDS CASTLE, KENT. Dated *Sept.* 1828.

(11) FIRE-DOG, LEEDS CASTLE. Dated *Oct.* 1825.

(12) (*a*) (*b*) FIRE-DOGS, GODINTON, KENT. Dated *Oct.*, *Dec.* 1830.

(13) FIRE-DOG, NETTLECOMBE COURT, SOMERSET. Dated *Sept.* 1833.

(14) FIRE-DOGS (*a*) GILSTON PARK, HERTS. Dated *Sept.* 1829.
(*b*) COBHAM HALL, KENT. Dated *June* 1830.

(15) CHEST, CLIMPING CHURCH, SUSSEX. Dated *Oct.* 1829.

(16) CHEST, CHEVINGTON CHURCH, SUFFOLK. Dated *April* 1830.

(17) CHEST, HACONBY CHURCH, LINCOLNSHIRE. Dated *Oct.* 1828.

(18) CHEST, IGHTHAM MOTE, KENT. Dated *April* 1828.

(19) CHEST, DOWN HOUSE, LAMBERHURST, SUSSEX. Dated *May* 1829.

(20) CHEST, SHANKLIN CHURCH, ISLE OF WIGHT. Dated *Aug.* 1828.

(21) CHEST, HOLLINGBORNE, KENT. Dated *Sept.* 1828.

(22) CHEST WITH IRON FITTINGS, NORTHFLEET CHURCH, KENT. Dated *Sept.* 1828.

(23) (*a*) (*b*) PANELS, NETTLECOMBE COURT, SOMERSET. Dated *Sept.* 1833.
(*c*) HINGE, S. KILVINGTON CHURCH, YORKSHIRE. Dated *Oct.* 1836.

(24) IRONWORK ON W. DOOR, LEIGHTON BUZZARD CHURCH, BEDS. Dated *Sept.* 1827.

(25) RAILING STANDARDS (*a*) EYWORTH CHURCH, BEDS. Dated *June* 1835.
(*b*) SALISBURY, SHERBORNE, AND CLEEVE, SOMERSET. Dated *June* 1835.
(*c*) IPSDEN AND WARBOROUGH, OXON. Dated *Aug.* 1837.

(26) (*a*) (*b*) (*c*) HANDLE-ROSES, BEAUCHAMP CHAPEL, WARWICK Dated *Dec.* 1829.

(27) HANDLE-ROSES (*a*) TOWN HALL, COLCHESTER. Dated *Sept.* 1830.
(*b*) BROWN STREET, SALISBURY. Dated *Sept.* 1833.

(28) (*a*) DOOR-HANDLE, BROMHAM CHURCH, WILTS. Dated *Oct.* 1831.
(*b*) KNOCKER, STOCKBURY VICARAGE, KENT. Dated *Feb.* 1835.

(29) Door-handles (*a*) Woodland, Mere, Wilts. Dated *Sept.* 1833.
(*b*) Bremhill Church, Wilts. Dated *Oct.* 1833.

(30) Door-handles, Snodland Church, Kent. Dated *Aug.* 1828.

(31) (*a*) (*b*) Door-handles and Key-escutcheon, Wickham Court, Kent. Dated *Aug.* 1834.
(*c*) Door-handle, Hythe Church, Kent. Dated *July* 1835.
(*d*) Handle-rose, Gilden Morden Church, Cambridgeshire. Dated *June* 1835.
(*e*) Handle-rose, Coulstead, Stockbury, Kent. Dated *Aug.* 1837.

(32) Door-handles (*a*) Hampton Court. Dated *Aug.* 1833.
(*b*) Sedgebrook Church, Lincolnshire. Dated *Oct.* 1834.
(*c*) Westwell Church, Kent. Dated *July* 1835.
(*d*) Brown's Hospital, Stamford. Dated *June* 1835.

(33) (*a*) Door-handle, (*b*) Key-escutcheons, Ightham Mote, Kent. Dated *April* 1828.

(34) (*a*) Knocker, Angel Inn, Lacock, Wilts. Dated *Oct.* 1831.
(*b*) Handle-rose, Glasses, Cleeve, Somerset. Dated *Sept.* 1833.
(*c*) Door-handle, Layer Marney Hall, Essex. Dated *June* 1833.

(35) (*a*) Hinge, (*b*) Door-handle and Key-escutcheon, Glasses, Somerset. Dated *Sept.* 1833.
(*c*) Key-escutcheon, Broughton Malherbe, Kent. Dated *July* 1835.
(*d*) Key-escutcheon, Westbourne Church, Sussex. Dated *June* 1830.
(*e*) Key-escutcheon, Uffington Church, Lincolnshire. Dated *June* 1835.

(36) (*a*) Door-handle, Eastbury House, Essex. Dated *Aug.* 1829.
(*b*) Door-handle, Street, Somerset. Dated *Sept.* 1833.
(*c*) Key-escutcheon, Hythe Church, Kent. Dated *July* 1835.
(*d*) Hinge, Broughton Malherbe, Kent. Dated *July* 1835.
(*e*) Door-handle, Kirkbridge, Stanwick, Yorkshire. Dated *Sept.* 1836.

(37) (*a*) Handle-rose, St. Sepulchre's, Northampton; Key-escutcheon, Thurnham Church, Kent. Dated *Aug.* 1829.
(*b*) Door-handle and Key-escutcheon, Claverton, Somerset. Dated *Oct.* 1831.
(*c*) (*d*) Door-handles, Claverton and Lyneham, Wilts. Dated 1831.

(38) (*a*) Hinge, Corsham, Wilts. Dated *June* 1835.
(*b*) Grille, Ulcombe, Kent. Dated *June* 1835.

(39) (*a*) Door-handle, Coulstead, Stockbury, Kent. Dated *Aug.* 1827.
(*b*) Knocker, Rochester. Dated 1829.
(*c*) Key-escutcheon, Coulstead. Dated *Aug.* 1837.
(*d*) Knocker, Strood, Kent. Dated 1829.
(*e*) Door-handle, Norrington House, Wilts. Dated *June* 1835.
(*f*) Knocker, Bexon, Bredgar, Kent. Dated *Aug.* 1825, *May* 1833.
(*g*) Door-handle, Corsham, Wilts. Dated *June* 1835.

(40) (*a*) Door-latch, Wokey, Somerset. Dated *Sept.* 1833.
(*b*) Door-handle, Betchfield, Northumberland. Dated *Sept.* 1834.
(*c*) (*d*) Door-handles, Egerton Church and Ryhall Church. Dated *July* 1835 and *Oct.* 1836.

(41) (*a*) Door-handle, Ryarsh Church, Kent. Dated *July* 1835.
(*b*) Door-handle, Kirkbridge, Stanwick, Yorks. Dated *Sept.* 1836.
(*c*) Door-latch, Athelstane Abbey, Yorks. Dated *Sept.* 1836.
(*d*) Door-handle, Witton Tower, Northumberland. Dated *Sept.* 1836.

(42) (*a*) Lock on a Chest at Nettlecombe Court, Somerset. Dated *Sept.* 1833.
(*b*) Padlock, Thirsk Church, Yorks. Dated *Oct.* 1836.

(43) (*a*) Key-escutcheon, Hengrave Hall, Suffolk. Dated *June* 1829.
(*b*) Copper Key Found at Meopham. Dated *Dec.* 1832.

(44) (*a*) Key-escutcheon, Eastbury House, Essex. Dated *June* 1828.
(*b*) Lock, Nettlecombe Court. Dated *Sept.* 1833.

(45) (*a*) Key 'in the Possession of Mr. Douce.' Dated *Feb.* 1823.
(*b*) Key, Nettlecombe Court. Dated *Sept.* 1833.
(*c*) Padlock, Wallington, Northumberland. Dated *Sept.* 1834.
(*d*) Key-escutcheon, Kirkbridge, Stanwick, Yorks. Dated *Sept.* 1836.
(*e*) Key 'in the Possession of Archdeacon Singleton.' Dated *Sept.* 1836.

(46) (*a*) Vane, Oxburgh Hall, Norfolk. Dated *April* 1830.
(*b*) Knocker, Kirkbridge, Stanwick, Yorkshire. Dated *Sept.* 1836.

(47) (*a*) Open Lead Work, Staircase, Oxburgh Hall. Dated *Sept.* 1832, *June* 1833.
(*b*) Handle-rose, Carlby Church, Lincolnshire. Dated *Oct.* 1836.
(*c*) Ventilating Quarry, Hampton Court Palace. Dated *June* 1835.
(*d*) Key-escutcheon, Haxlaxton Manor House, Lincolnshire. Dated *Oct.* 1836.

(48) (*a*) Rain-water Pipe-head, Sherborne, Dorset. Dated *Sept.* 1833.
(*b*) Gargoyle, Uffington Church, Lincolnshire. Dated *June* 1835.
(*c*) Rain-water Pipe-heads, Claverton, Somerset. Dated *Oct.* 1831.

(49) (*a*) Gutter and Apron, Dome Alley, Winchester. Dated *Sept.* 1833.
(*b*) Vane, Wortthorpe, Northants. Dated *Dec.* 1837.
(*c*) Rain-water Pipe-Head, Dome Alley, Winchester. Dated *Sept.* 1833.

(50) (*a*) Lock on Iron Box 'in the Possession of the Hon. Miss Cust.' Dated *May* 1834.
(*b*) Hinge on S. Door, Hough on the Hill Church, Lincolnshire. Dated *Dec.* 1837.

(51) Iron Box; the same as that in the drawing No. (50) (*a*). Dated *April* 1834.

(52) (*a*) Iron Branks or Tongue-Bridle, Walton-on-Thames Church, (A.D. 1633). Dated *July* 1824.
(*b*) Mode of using the Branks, two figures from a print in R. Gardiner's 'England's Grievance,' 1655.

(53) (*a*) Peppermill, Museum, Wallington, Northumberland. Dated *Sept.* 1834.
(*b*) Latten Jug, Found at Brinkburn Priory, 1834. Dated *Sept.* 1834.
(*c*) Door-handle, Chacombe Church, Northants. Dated *Sept.* 1837.
(*d*) Door-handle, Angel Inn, Castle Hedingham, Essex. Dated *Oct.* 1839.

(54) Glazing Patterns; Court Lodge, Snodland; Hawkhurst Place, Kent; Basingsthorpe, Lincolnshire; Franks, Horton Kirby, Kent.

(55) Glazing Patterns; Broughton Malherbe, and Godfrey House, Hollingborne, Kent. Dated *July* 1835.

(56) Glazing Patterns: St. Anne's Street, Salisbury; Workhouse, Salisbury; Belsay Castle, Northumberland. Dated *July* 1835.

(57) (*a*) (*b*) Hinges, Sowerby Church, Yorkshire. Dated *Oct.* 1836.

(*c*) Railing Standards, Empingham and Whitwell, Rutland. Dated *Dec.* 1837.

(*d*) Door-handle, Ludford, Herefordshire. Dated *Dec.* 1837.

(58) (*a*) Lock, (*b*) Key, given by Anne Countess of Pembroke, Rose Castle, Cumberland. Dated *Oct.* 1836.

(59) Iron Reading Desk, Alnwick Church. Dated *Sept.* 1836.

(60) (*a*) (*b*) Brace and Hinge, Chacombe Church. Dated *Sept.* 1837.

(61) Brace and Hinge, S. Door, Castle Hedingham Church, Essex. Dated *Sept.* 1839.

(62) (*a*) Iron Work on the Same Door. Dated *Sept.* 1839.

(*b*) Door-handle, Little Wenham Hall. Dated *Oct.* 1839.

(*c*) Door-handle, Rye House, Herts. Dated *Oct.* 1839.

(63) (*a*) Handle, S. Door, Penshurst Church. Dated *July* 1839.

(*b*) Handle, S. Door, Stanningfield Church, Norfolk. Dated *Oct.* 1839.

(*c*) Door-handle, Angel Inn, Castle Hedingham, Essex. Dated *Oct.* 1839.

(*d*) Door-handle, Helmingham Castle, Suffolk. Dated *Oct.* 1839.

(64) (*a*) Key-escutcheon, Helmingham Hall, Suffolk. Dated *Oct.* 1839.

(*b*) Key-escutcheon, Ridgewell Church, Essex. Dated *Sept.* 1839.

(*c*) Iron Mask, Chancel Door, Bradfield St. George, Suffolk. Dated *Oct.* 1839.

(*d*) Door-handle, Newington, Kent. Dated *Oct.* 1840.

(65) (*a*) (*b*) Door-latches, Malmesbury, Wilts. Dated *Oct.* 1840.

(*c*) (*d*) Brace, and Handle on Door, Sevenhampton, Wilts. Dated *Oct.* 1840.

(66) Reading Desk, Ridgewell Church, Essex. Dated *Sept.* 1839.

(67) (*a*) Pulpit Latch, (*b*) Door-handle, Shrivenham, Berks. Dated *Oct.* 1841.

(*c*) Door-handle, Checkonden Church, Oxon. Dated *Sept.* 1841.

(*d*) Latch, Ipsden Vicarage, Oxon. Dated *Aug.* 1841.

(68) (*a*) Bracket for Hour-glass, S. Stoke Church, Oxon. Dated *Sept.* 1841.

(*b*) Key-escutcheon, Checkonden Church, Oxon. Dated *Sept.* 1841.

(*c*) Door-handle, Moreton Hall, Cheshire. Dated *Sept.* 1845.

(69) (*a*) Rain-water Pipe-head (A.D. 1662). Dated *Sept.* 1846.

(*b*) Door-handle, Kirkbridge, Yorks. Dated *Sept.* 1846.

(*c*) Latch, Tabley Chapel, Cheshire. Dated *Oct.* 1846.

(70) (*a*) Latch, Casement, Crewe Hall. Dated *Oct.* 1846.

(*b*) Latch, Astbury Church, Cheshire. Dated *Oct.* 1846.

(71) Railing Standards, Sir Hugh Smithson's Tomb, Stanwick, Yorks. Dated *Sept.* 1846.

(72) (*a*) Hinge, Ditchling Church, Sussex. Dated *Aug.* 1844.

(*b*) Key-escutcheon, (*c*) Hinge, Crewe Hall. Dated *Oct.* 1846.

(73) Reading Desk, Newport Church, Essex. Dated *Sept.* 1849.

(74) (*a*) Hinge, from Bruges, at Castle Ashby. Dated *Sept.* 1849.
(*b*) Door-handle, West Dean Church, Wilts. Dated *Oct.* 1850.
(*c*) Door-handle, Newark Church, Notts. Dated *Sept.* 1848.

13. Album, labelled 'Farrago,' containing drawings from buildings of various periods; the volume having been made up in 1832, chiefly of drawings rejected from the main series catalogued above, with the addition of others made before 1820.

(1) (*a*) Cuxton Church, Kent. (*b*) Wouldham Church, Kent. Dated 1812.
(2) (*a*) Burham Church, Kent. (*b*) Aylesford Bridge, Kent. Dated 1812.
(3) (*a*) W. Door, Milton next Sittingbourne, Kent. Dated 1814.
(*b*) Little Casterton Church, Rutland. Dated 1815.
(4) (*a*) Ryhall Church, Rutland. Dated 1815.
(*b*) Aylesford Priory, Kent. Dated 1816.
(5) (*a*) Bayham Abbey, Sussex. Dated 1817.
(*b*) Horne's Place, Cuxton, Kent. Dated 1818.
(6) (*a*) St. Augustine's, Canterbury. Dated 1819.
(*b*) Barfreston Church. Dated 1819.
(7) (*a*) Canterbury. Dated *June* 1819.
(*b*) Gateway, Rye. Dated *June* 1819.
(8) (*a*) (*b*) Winchelsea. Dated 1819.
(9) (*a*) Winchelsea. Dated 1819.
(*b*) Bodiam Castle. Dated 1819.
(10) (*a*) Battle Abbey. Dated *June* 1819.
(*b*) Pletton Church, Huntingdon. Dated 1819.
(11) (*a*) Houses, (*b*) Gateway, Lincoln. Dated 1819.
(12) (*a*) Gateway, Carlisle. Dated 1819.
(*b*) Dover Castle. Dated 1819.
(13) (*a*) Bolton Abbey. Dated *Sept.* 1820.
(*b*) Barnard Castle, Durham. Dated *Oct.* 1820.
(14) Fountains Abbey. Dated *Sept.* 1820.
(15) (*a*) Lympne Castle, Kent. Dated *Sept.* 1822.
(*b*) Fire-place, Conisbro' Castle, Yorkshire. Dated *Sept.* 1820.
(*c*) Column, Caythorpe Church, Lincolnshire. Dated 1823.
(16) (*a*) Farmhouse, Snodland, Kent. Dated *July* 1821.
(*b*) Part of Kenilworth Castle. Dated *Sept.* 1820.
(*c*) Column, Wellingore Church, Lincolnshire. Dated *Oct.* 1823.
(17) (*a*) House at Offham, Kent. Dated *April* 1821.
(*b*) Gateway, Leeds Castle, Kent. Dated *July* 1822.
(18) Reindeer Inn, Banbury, Oxon. Dated *Sep*^{r}. 1820, *July* 1833.
(19) (*a*) Fire-place, Bodiam Castle. Dated *Sept.* 1822.
(*b*) Corbels, Little Casterton Church, Rutland. Dated *Oct.* 1822.
(*c*) Buttress, S. Aisle, Leadenham Church, Lincolnshire. Dated *Oct.* 1823.
(20) House at Larkfield, Kent. Dated *Sept.* 1821.
(21) Boxley Rectory, Kent. Dated *Sept.* 1822.

(22) (*a*) Corbel, Wellingore Church. Dated *Oct.* 1823. (*b*) (*c*) Fire-places. (*d*) Window, Leeds Castle. Dated 1822.

(23) Meopham Church, Kent. Dated *Aug.* 1822.

(24) Houses at Maidstone. Dated *Aug.* 1822.

(25) Staircase, Tonbridge Castle. Dated *Sept.* 1822.

(26) House at Boxley, Kent. Dated *Sept.* 1822.

(27) (*a*) Windows, Tonbridge Castle. Dated *Sept.* 1822.
(*b*) Capitals, Rochester Castle. Dated *Oct.* 1821.

(28) (*a*) Eltham Palace, Kent. (*b*) (*c*) Details from the Cathedral and Jews' House, Lincoln. All dated 1823.

(29) Mongeham Church, Kent. Dated *Sept.* 1822.

(30) St. Margaret at Cliffe, Kent. Dated *Sept.* 1822.

(31) Allington Castle, Kent. Dated *Sept.* 1822.

(32) (*a*) The Same. Dated 1822. (*b*) Leeds Castle. Dated *July* 1822.

(33) Staircase, Tonbridge Castle. Dated *Oct.* 1822.

(34) Interior, Fotheringhay Church. Dated *Oct.* 1822.

(35) (*a*) Pulpit in the Same Church. Dated *Oct.* 1822.
(*b*) Fire-place, Leeds Castle. Dated *Sept.* 1822.

(36) Interior, Little Casterton Church. Dated *Oct.* 1822.

(37) (*a*) (*b*) Capitals from the Same. Dated *Oct.* 1822.

(38) Gateway, Tonbridge Castle. Dated *Sept.* 1822.

(39) (*a*) Carved Bosses, (*b*) Piscina, Little Casterton. Dated *Oct.* 1822.

(40) (*a*) Piscina, (*b*) Cornice, Tunstall Church, Kent. Dated *April* 1823.

(41) Passage, Eltham Palace, Kent. Dated *May* 1823.

(42) Tonbridge Castle. Dated *Aug.* 1822.

(43) East Window, Datchet Church, Bucks. Dated *June* 1823.

(44) Staircase, Tonbridge Castle. Dated *Oct.* 1822.

(45) Window in Chancel of Datchet Church. Dated *June* 1823.

(46) Interior of Hall, Eltham Palace. Dated *July* 1823.

(47) (48) Vaulting, etc., S. Recess, Eltham. Dated *Sept.* 1823.

(49) Ruins of Pickworth Church, Rutland. Dated *Sept.* 1823.

(50) Fire-place, Allington Castle. Dated *Sept.* 1822.

(51) Towers, Lincoln Cathedral. Dated *Sept.* 1823.

(52) Cornice, John of Gaunt's Stables, Lincoln. Dated *Oct.* 1823.

(53) Welbourn Church, Lincolnshire. Dated 1823.

(54) Fire-place, Conisbrough Castle. Dated *Oct.* 1820.

(55) Part of Welbourn Church. Dated 1823.

(56) Newark Castle, Notts. Dated *Oct.* 1823.

(57) Capitals, Welbourn Church. Dated *Oct.* 1823.

(58) Newark Castle. Dated *Oct.* 1823.

(59) (*a*) Stone Castle, Kent. Dated 1825.
(*b*) Details from Hever Castle. Dated *Sept.* 1822.

(60) Navenby Church, Lincolnshire. Dated 1823.

(61) Leadenham Church, Lincolnshire. Dated *Oct.* 1823.

(62) (*a*) Middleham Castle, Yorks. Dated *Oct.* 1820.
(*b*) Coats of Arms, Saltwood Castle, Kent. Dated *Sept.* 1822.

(63) (*a*) NEWARK CASTLE. Dated *Oct.* 1823.
(*b*) DETAILS, LEADENHAM CHURCH. Dated *Oct.* 1823.
(64) (*a*) WINDOWS, DATCHET CHURCH. Dated *June* 1823.
(*b*) DETAILS, LITTLE CASTERTON CHURCH. Dated *Oct.* 1822.
(*c*) COLUMN, LEADENHAM CHURCH. Dated *Oct.* 1823.
(65) COLLEGE GATE, ROCHESTER. Dated *June* 1825.
(66) (67) BREDGAR PARSONAGE, KENT. Dated *Aug.* 1825.
(68) HOUSE AT STAMFORD. Dated *Sept.* 1825.
(69) BRICK HOUSE, BREDGAR. Dated *Aug.* 1825.
(70) (*a*) (*b*) COLUMN AND WINDOWS, WELLINGORE CHURCH. (*c*) WINDOWS, WELBOURN CHURCH. Dated *Oct.* 1823.
(71) (*a*) DETAILS, BREDE PLACE, SUSSEX. Dated *Sept.* 1822.
(*b*) ROSE WINDOW, LINCOLN CATHEDRAL. Dated *Oct.* 1823.
(72) (*a*) HOUSE, BREDGAR. Dated *Aug.* 1825.
(*b*) ORNAMENT ON FRANCIS COLEPEPPER'S TOMB, HOLLINGBORNE, KENT. Dated *April* 1825.
(*c*) FIRE-PLACE, LEEDS CASTLE. Dated *Sept.* 1822.
(73) (*a*) HOUSE, UFFINGTON, LINCOLNSHIRE. Dated *Sept.* 1825.
(*b*) SHANKLIN CHURCH, ISLE OF WIGHT. Dated *Aug.* 1828.
(74) SOMERTON CASTLE, LINCOLNSHIRE. Dated *Oct.* 1823.
(75) SALTWOOD CASTLE, KENT. Dated *Sept.* 1822.
(76) (*a*) CONISBROUGH CASTLE, YORKSHIRE. Dated *Sept.* 1820.
(*b*) WINDOWS, BODIAM CASTLE. Dated *Sept.* 1822.
(77) (*a*) HOUSE, CLAXFIELD, KENT. Dated *Aug.* 1825.
(*b*) HAWE HOUSE, HERNE, KENT. Dated *Aug.* 1826.
(78) HOUSE, EASTON, NORTHAMPTONSHIRE. Dated *Sept.* 1826.
(79) (*a*) HOUSE, BROMFIELD, KENT. Dated *July* 1826.
(*b*) BATTLE HALL, LEEDS, KENT. Dated *July* 1826.
(80) (*a*) (*b*) PASSAGES, ELTHAM PALACE. Dated *Aug.* 1827.
(81) (*a*) COURTLODGE, LONGFIELD, KENT. Dated *June* 1827.
(*b*) ELTHAM PALACE. Dated *July* 1828.
(82) ROCHESTER CASTLE. Dated *July* 1826.
(83) (84) RUINS, LEEDS CASTLE. Dated *Sept.* 1828.
(85) (*a*) WALL, ROCHESTER CASTLE. Dated *Aug.* 1828.
(*b*) BRIDGE, LEEDS CASTLE. Dated *Sept.* 1828.
(86) (*a*) SCOTNEY CASTLE, SUSSEX. Dated *May* 1829.
(*b*) INTERIOR OF KEEP, ROCHESTER CASTLE. Dated *Aug.* 1826.
(87) (88) INTERIOR OF BARN, BATHFORD, SOMERSET. Dated *Oct.* 1831.
(89) (*a*) ENTRANCE, ROCHESTER CASTLE. Dated *July* 1826.
(*b*) ARCH UNDER BURLEIGH'S HOSPITAL, STAMFORD ST. MARTIN. Dated *Sept.* 1826.
(90) (*a*) OUTER WALL AND TOWER, ROCHESTER CASTLE. Dated *July* 1826.
(*b*) STAMFORD BRIDGE. Dated *Sept.* 1826.
(91) (*a*) BARN AT SHANKLIN. Dated *Aug.* 1828.
(*b*) (*c*) DETAILS, FULBECK CHURCH, LINCOLNSHIRE. Dated *Oct.* 1823.
(*d*) HOUSE AT THAME. Dated *Sept.* 1827.
(*e*) BRICKWORK, BEX COURT, TONG, KENT. Dated *Aug.* 1825.

[14–21] A series of small albums, labelled 'Sketches.'

14. Album containing pencil sketches of the following subjects:—Chequers Inn, Aylesford; Houses, Barnet; Bath Abbey Church; House, Bearsted, Kent; Beckford's Tower, near Bath; Staircase, and Lock, Belton House; Bowood, Wilts; Brass Bottle, Maidstone; St. John's College, Cambridge; Parish Clerk's House, Great Chart, Kent; Claverton Church; King's Head Inn, Chigwell; Altar Table, Chingford; Chinnor Church; Chiselhurst Church; Cobham Hall; Stalls, Cockayne Hatley Church, Beds.; Coronation of William IV., Westminster Abbey; Detling Church Font; Dover Market-place; Eastbury House; Godinton, Kent; Summer House, Greenwich; Maize Hill; Lacock Abbey; Layer Marney Church; Chimney-piece, Leeds Castle; House at Lenham, Kent; Malden Church, Surrey; Maltby's Shot Tower, Waterloo Bridge; Altar Table, St. Margaret at Cliffe, Kent; Oxburgh Hall, Norfolk; House at Plaistow; Eastgate, Grammar School, College Gate and Cathedral, Rochester; St. Mary's, St. Martin's, Broad Street, Castle Hill, St. Mary's Hill, St. John's, and St. Michael's, Stamford; Chest and Hourglass Stand, Stoke D'Abernon Church; House at Stratford-on-Avon; House at Strood, Kent; Houses, Taunton; Uffington Church; Lane, Wanstead; Warwick Castle; Porch at Warwick; Wells Cathedral; Altar Table, Weybridge; Font, Wivenhoe, Essex; Houses, Woodford.

15. Album, containing pencil sketches of the following subjects:—Houses, Aylesford and Bearsted, Kent; Tomb, Bromfield, Kent; Boughton Church, Wilts; Houses, Canterbury; Singleton, Great Chart, Kent; Cobham College, Kent; Houses, Colchester; Houses, Chobham, Surrey; Croydon Church; Houses at Cuxton, Kent; Egerton, Courtlodge, Kent; Eltham Palace Hall; House, Grantham; Greatford Church; Piscina and Stalls, Lincolnshire; Halling Church, Kent; Harrietsham Church, Kent; Havant Church, Hants; Hengrave Church, Suffolk; Lacock, Wilts; Duke's, Layer Marney, Essex; Leeds Castle (five views); House at Leeds; Churchyard Gateway and Houses, Lenham; Leybourn Church, Kent; Font, Luddesdown Church, Kent; Archbishop's Palace and Houses, Maidstone; Houses at Mitcham, and Oakham; Orpington Church; St. Osyth Church, Essex; Paul's Cray Hill, Kent; Rochester (five views); Send Church, Surrey; House, Old Shoreham; New Shoreham Church; House, Stamford; Stratford le Bow (three views); Stretton Church, Rutland; House, Strood, Kent; Thame (three views); Towersey Church, Bucks; Street, Waltham Abbey, Essex; Warwick and Castle; West Ham Church (three views); House, Weybridge; House, Westwell, Kent.

16. Album, containing drawings of the following subjects:—Houses and Church, Ashford, Kent; Door, Bathampton Church, Somerset; Window, Bath Easton Church; Font, Borden, Kent; Font, Braceboro', Lincolnshire; Font, Bremhill, Wilts; Windows, Bromfield Church, Kent, and Broughton Church, Wilts; Font, Burham, Kent; Church Tower, Calne, Wilts; St. Bennet's, Cambridge; Streets, Canterbury; Font, Charlecote, Warwickshire; Holy Water Basin, Carlby Church, Lincolnshire; Chichester Cathedral (three views); Font, Clipsham, Rutland; Chobham Church, Surrey; Door, Cobham Church, Kent; Truss, Colchester; Font, Chobham, Surrey; Hospital, Corsham, Wilts; Maison Dieu, Street, and Truss in Market-place, Dover; Piscina, East Ham Church; Door, Egerton Church, Kent; House, Egerton; Gateway, Eltham; Houses, Ilford, Essex, and Lacock, Wilts; Key, Lacock Abbey; Door, Layer Marney Church; Maidstone (three views); House, West Malling, Kent; House, and Piscina in Church, St. Mary Cray, Kent; Mayfield, Sussex; Window, Paul's Cray Church; Rochester (ten views); House, Stamford; Font and Capital, Standon, Herts; Southwick Church, Sussex; Door, Sutton at Stone Church, Kent; Font, Thorpe Church, Surrey; House, Ulcombe, Kent; Carved Head of a Walking Staff; Stocks, Waltham Abbey; Door, Westwood Church, Wilts; Chair, Weybridge; Font, Wouldham, Kent.

17. Album, containing drawings of the following subjects:—The Friars, Aylesford; Birling Place, Kent; House, Boughton Malherbe; Byfleet

Church; Stalls in the same; Stables, and Table, Calehill, Kent; House, Charing, Kent; Little Chart, Kent, House and Church; Cobham Church, Surrey, and Door in the same; Font, Cobham, Kent: Cobham Hall, Kent (two views); House, Colchester; Corsham House, Wilts; St. Mary's, Dover; Window, Eastwell Church, Kent; Door, Egerton Church, Kent; Eyworth Church, Beds; Table, Godinton, Kent; Piscina, Halling Church, Kent; Hilmarton Church, Wilts; House, Lamberhurst, Sussex; Leeds Castle (five views); Reading Desk, Lenham Church; Longfield Church, Kent; Font, Malden, Surrey; House, St. Mary Cray, Kent; Morden Church, Surrey; Chimney-pot, Morpeth; Chest and Chimney-piece, Nettlecombe Court, Somerset; Spire, Newark Church, Notts; Norrington House, Wilts (two views); House, Orpington, Kent; Font, St. Mary Magdalen's, Oxford; Door, Pirford Church, Surrey; Houses, Rochester; Rushbrooke Hall, Suffolk; Tower, Sompting Church, Sussex; Southfleet School, Kent; House, Smarden, Kent; St. Mary's Church and House, Stamford; Stretton Church, Rutland; House, Swallowcliffe, Wilts; Towersey Church, Bucks; House, Westcliffe, Kent; Haven Farm, Westwell, Kent; House, near Weybridge; Wisley Church, Surrey; Font and Hour-glass Stand; Rood Loft Staircase, Wouldham Church, Kent; Archbishop's Palace, Wrotham, Kent; Walmgate Bar, York.

18. Album, containing drawings of the following subjects:—Window, Baldock Church, Herts; Doorway, Barking Church, Essex; Belsay Castle, Northumberland (four studies); House and Church, Belton, Lincolnshire; Windows, Bersted Church, Kent; Window, Bolam Church, Northumberland; Window, Boughton Aluph Church, Kent; House and Door-handle, Boughton Malherbe, Kent; Rectory, Casterton Parva, Rutland; Window, Chart Sutton Church, Kent; Chillingham Castle (seven studies); Porch, Chingford Church; Label, Chippenham Church; Piscina, Clipsham Church, Rutland; House, Cobham, Surrey; Door in Church, and Houses, Corbridge, Northumberland; Angle, St. Cross Church, Hants; Belfry, Essendine Church, Rutland; Window, Eyworth Church, Beds.; Windows, Flempton Church, Suffolk; Manor House, Gilden Morden, Cambridgeshire; Arms on Font, Herne, Kent; Houses, Lacock, Wilts; Window, Offham Church, Kent; Window, Ponton Little Church, Lincolnshire; Mural Monument, Potton Church; Cornice, Ripley Church, Surrey; Knocker, Rochester; Cathedral, Rochester (three studies); Spandrils, Royton, Lenham, Kent; Door, Ryhall Church, Rutland; Water-spout, Sherborne, Dorset; Capital, St. Michael's, Stamford; Window of House, George Inn, and Turret of St. John's, Stamford; Knocker, Strood, Kent; Window, Sutton East Church, Kent; Windows, Syston Church, Lincolnshire; Buttress, Tinwell Church, Rutland; Tolthorpe Hall, Rutland; Pendant, Ulcombe, Kent; Window and Interior, Ulcombe Church; Pier, Walton Church, Northumberland; Window, Walton on Thames Church; Door-latch, Wokey, Somerset; Font, Wordwell Church, Suffolk.

19. Album, containing drawings of the following subjects:—House, St. Albans; Alnwick Abbey (two views); Church, Stone Basin, and Shields on Castle, Alnwick; Belton Church, Lincolnshire; House, Benacre, Wilts; House, Betchfield, Northumberland; Tower and Details, Bolam Church, Northumberland; House, Boughton Malherbe; Brinkburn Priory; S. and N. Door, Britford Church, Wilts; Bothal Castle, Northumberland; N. door, Carlby Church, Lincolnshire; Belfry, Casterton Parva, Rutland; E. Window, Chilcombe Church, Hants; Chillingham Castle (two views); S. Porch, Chillingham Church; Chippenham Church (two studies); Outbuildings, Claverton, Somerset; Piscina, Denton Church, Lincolnshire; N. Door and Interior, Duddington Church, Northants; Dunstan Hall, Northumberland; Elsdon Church, Northumberland; S. Door, Essendine Church, Rutland; Bosses, Angel Inn, Grantham; Cornice, Grantham Church; Hulne Abbey, Northumberland (four views); Ipsden Church, Oxon; Corbels, Arches and Cornice, Ketton Church, Rutland; Details (three studies) S. Kilvington Church, Yorks; Castle Inn and Church, Kingston, Surrey; Bracket and N. Door, Kirby Wiske Church, Yorks; Porch, Laverstock, Wilts; Door and Staircase,

Leeds Castle, Kent; Chimneys, Lewisham; Mortham's Tower, Yorks; Figures, Newark, Notts; Rothbury Church, Northumberland; Panel, Rushbrooke Church, Suffolk; Bridge, Ryhall, Rutland; House, Salisbury; Window, Sowerby Church, Yorks; House and Window-sill, Stamford; Barge-board, Sutton Valence, Kent; House, Swallowcliffe, Wilts; Screen, Swanscombe, Church, Kent; Lock and Door, Thirsk Church, Yorks; Door, Knowl Hill, Ulcombe, Kent; Warkworth Castle (two studies); Welby Church, Lincolnshire (three studies); Whittingham Church, Northumberland; House, Winchester; Window and Detail, Wrestlingworth Church, Beds.

20. ALBUM, containing drawings of the following subjects:—Window, Barkston Church, Lincolnshire; Chancel, Bedhampton Church, Hants; Balustrade, Belton House; Barge-board, Bishop's Castle, Salop; Blackland Church, Wilts; Effigy, Bottesford Church, Leicestershire; Panel, Boughton Malherbe, Kent; Ceiling, Brighton Church; Window, Broughton Church, Oxon; Browne's Hospital, Stamford; Piscina, Little Bytham Church, Lincolnshire; House and Window of Church, Great Casterton, Rutland; Lower Window, Careby Church, Lincolnshire; Font, Chacombe, Northants; House, and W. Door of Church, Great Chart, Kent; Window, Corsham Church, Wilts; Window, Droitwich; E. end of East Ham Church, Essex; House and Windows of Church, Easton-on-the-Hill, Northants; Window and Font, Egerton Church, Kent: Window, Empingham Church, Rutland; Window, Essendine Church, Rutland; Capitals and Porch, Farthingoe Church, Northants; Guilsfield Church, Montgomery; Window, Haddenham Church, Bucks; Hadzor House, Worcestershire; Terra-cotta Vase, Hadzor; Chapel, Upper Halling, Kent; Porch, Harlaxton Church; Window, Hartburn Church, Northumberland; Honington Church, Lincolnshire; Porch, Horsmonden Church, Kent; Font, Hough-on-the-Hill, Lincolnshire; Chancel Window, Kirby Wiske Church, Yorks; Panels and Porch, Layer Marney Church, Essex; Barge-boards, West Malling, Kent; Malden Church, Surrey; Pulpit, Middleton Cheyney Church, Oxon; Morcot Church, Rutland (three studies); Nettlecombe Court, Somerset; Stone Found at Pickworth, Rutland; Window and Corbels, Portsmouth Church; Powis Castle, Montgomery (three views); Fire-place, Rochester Castle; Cable Moulding, Rochester Cathedral; Buttress and Cornice, Ryhall Church, Rutland; Roof, Shoreham Old Church, Sussex; Window, Stamford; Tinwell Church, Rutland (four views); Screen, Ulcombe Church, Kent; Manor House, Woolsthorpe, Lincolnshire; Screen and Window, Wardington Church, Oxon; Window, Warkworth Church, Oxon; Cross and S. Door, Whitwell Church, Rutland; Window, Worthorpe, Northants.

21. ALBUM, containing drawings of the following subjects:—S. Door, Ancester Church, Lincolnshire; Ridge of Roof, Aydon Castle, Northumberland; Chimney Stack, Baldock, Herts; House and Details, Banbury; Gables, Barnack Manor House; Windows, Beddington Church, Surrey; Doorway and Window, Berwick St. John's, Wilts; Timber House, Borden, Kent; Piscina and Roof, Borden Church; Bottle at Sible Hedingham, Essex; Barn, Boughton Malherbe, Kent; Boyeton Church, Cornwall; White Hart Inn, Brentwood, Essex; Window, Budworth Church, Cheshire; Pythagoras' School, Cambridge (four studies); Glass, Casterton Parva, Rutland; Cornice, Angel Inn, Castle Hedingham, Essex; Window, Charing Church, Kent; Chest at Maidstone; Chillingham Church, Northumberland; Chingford Church; Chiselhurst Church; S. Porch, Cobham Church, Kent; Window, Cockswell Church, Berks; Window, Colchester; Room, Coulstead, Stockbury, Kent; Window, Dunstanborough Castle; Egerton Church, Kent; S. Door and N. Side, Greensted Church, Essex; Windows, Hartburn Church, Northumberland; Niche, Heifer Law Tower, Northumberland; Panel, Helmingham Hall, Suffolk; Window, Helmingham Church; Hemington Hall, Suffolk; Part of Spire, Ketton Church, Rutland; Window, Keymer Church, Sussex; Church, Kingston by Sea, Sussex; Window, Layer Marney Church; Interior of Tower, Layer Marney Hall; Fire-place, Leeds Castle; Gateway, Lenham, Kent; Lewes Castle, Sussex; Window, Lockerley Church, Hants; Tower,

Londonthorpe Church, Lincolnshire; Details of Feathers Inn, Ludlow; Window, Lyneham Church, Wilts; Beam, Meopham Church, Kent; Milton Church, near Canterbury; Nether Hall, Essex (three studies); Font, Ockham, Surrey; Offham Church, Kent; Chimney, Bishop's Palace, Peterborough; Pirford Church, Surrey; Pluckley Church, Kent; Window and Doorway, Rochester Cathedral; Ryarsh Church, Kent; Window, St. Alban's Abbey; Window, Smarden Church, Kent: Bargeboard, Shrewsbury Abbey; Glass, St. George's, Stamford; Brick Cornice, Surrenden Dering, Kent; Barn, Swalecliffe, Oxon; Towersey Church, Bucks; Window and Sepulchre, Tunstall Church, Kent; Window and Part of Screen, Ulcombe Church, Kent; Fire-place, Warkworth Castle; Window, Warkworth Church; Carving, Beauchamp Chapel, Warwick; Shaft, Tower Arch, Westwell Church, Kent; Doorway, Worcester; Worth Church, Sussex (two studies); Wouldham Church, Kent; Details, George Inn, York.

[22–28] A collection of seventeen small volumes, lettered Nugæ, containing slight studies, chiefly of details, with memoranda and measurements.

TYTLER, George (b. 1798, d. 1859). Draughtsman; travelled in Italy about 1820; published Italian views and other subjects in lithography; draughtsman to the Duke of Gloucester; exhibited a few portraits at the Royal Academy 1819–1825; worked in London.

1. Portrait of Sir John English Dolben, Bart. Half length of an old man with bald forehead and thin locks of hair, seen in full face, seated behind a table with books and coins upon it, and writing on a paper inscribed *Tour in Italy by Sir English Dolben*, etc. Signed and dated *G.Tytler delt. Genoa, Feb.* 1820.
   Indian ink and yellow ochre: roy., 5⅞ × 4⅜ in.
   Sir John English Dolben succeeded as 4th Baronet 1814 and died 1837.
   Purchased January, 1886.

UPHAM, John Witham (?) **William** (worked about 1800–1820). Water-colour painter; painted views of English scenery; exhibited, chiefly at the Royal Academy, 1801–1812; worked at Offwell, Devon.

1. Windsor Castle. View of the castle from the Park; two horses in l. foreground; cattle further off; trees r. Signed and dated *I. W. Upham*, 1802.
   Water colours; roy., 9⅛ × 11⅞ in.

2. Upton Church, Windsor. The Church, backed by trees, with three roads meeting in the foreground in front of the churchyard wall; a man with two dogs on the road l., a horseman and a woman with a basket r.; on a patch of green between, three labourers. Signed and dated *I. W. Upham*, 1802 (?) [The lower part of the inscription cut off.]
   Water colours; roy., 9 × 11⅞ in.

3. Stoke Pogis Church. View of the church from the churchyard, looking N.W.; two men leaning on Gray's tomb, and a dog near. Signed and dated *I. W. Upham*, 1802.
   Water colours, roy., 9¼ × 12 in.
   Nos. 1–3 were purchased March, 1875.

4. Hedsor, Bucks. A hill-top, with trees l. and cattle on the slope looking down on the village bordering the further side of the Thames and undulating country beyond.
   Water colours; roy., 9⅝ × 12 in.
   Purchased July 1878.

5. Portland and the Ferry. View of the Isle of Portland connected with the mainland r. by the narrow Chesil Bank, from which an irregular tongue of land juts toward the foreground, sheltering two cutters beached beyond it; a ferry boat crosses the strip of water between this and a ferryman's house built on part of the low shore which projects from the foreground l.; light from the r. shines on the white Portland cliffs. Inscribed *Portland and the Ferry, I. W. Upham*, 1819.
   Water colours; roy., 11¼ × 15¾ in.

6. Weymouth Bay. An esplanade curving towards the r. with a block of houses; small craft in the harbour mouth at the end of it; cliffs beyond r. with projecting jetties; across the still bay rises the Isle of Portland, towards which a ferry boat is sailing; a few groups of figures walk along the sea-wall; in the forground l. a soldier on horseback talking to two girls, and r. a dog barking at a goat. Inscribed *Weymouth Bay, I. W. Upham*, 1819.
Water colours; roy., 11 × 15¾ in.
Nos. 5 and 6 were presented by R. Phené Spiers, Esq., November, 1901.

UWINS, Thomas, R.A. (b. 1782, d. 1857). Painter; born in London; studied at the Royal Academy; painted miniature portraits and designed book-illustrations; member of the Old Water Colour Society till 1818; later painted oil pictures, chiefly of Italian subjects; elected A.R.A. 1833, R.A. 1838; Keeper of the National Gallery from 1847; worked in London, Edinburgh, France and Italy.

[1–8] Drawings of Academical Costume for 'A History of the University of Oxford,' published by Ackermann, London, 1814; all engraved by J. Agar. The architectural subjects were after Pugin, Nash and others, and engraved in aquatint.

1. Two on one mount, roy., viz.:—
(*a*) Doctor in Divinity in Convocation (Dr. Landon). Whole length, seated on a high carved seat. Inscribed *Doctor of Divinity, Dr. Landon.*
Water colours and pencil; 10 × 7⅞ in.
(*b*) Doctor in Divinity (Dr. Landon). Whole length, seated, turned l.
Inscribed *Doctor of Law, Dr. Landon.*
Water colours and pencil; 10 × 7¾ in.
Whittington Landon entered Worcester College 1775, aged 17; D.D. 1795; provost 1796–1838; vice-chancellor 1802–6; afterwards Dean of Exeter; d. 1838.

2. Two on one mount, roy., viz.:—
(*a*) Doctor in Physic, Full Dress (Sir Christopher Pegge). Whole length standing, turned l., cap in hand. Inscribed *Doctor of Physick, Sir Christopher Pegge, Professor of Anatomy.*
Water colours and pencil; 10 × 7½ in.
Sir Christopher Pegge, F.R.S., b. 1765, d. 1822, B.A. of Christ Church, Fellow of Oriel, Lee's reader in anatomy at Christ Church, and Regius Professor of Physic; knighted 1799.
(*b*) Bachelor of Laws (Thomas Penrose). Whole length, standing turned to front and l. Inscribed *Bachelor of Laws, Penrose of New College.*
Indian ink and pencil, touched with colour; 10 × 7¾ in.
Thomas Penrose entered New College 1788, aged 18; B.C.L. 1803, D.C.L. 1818; Chaplain at Florence; vicar of Writtle, Essex, 1814–1851.

3. Two on one mount, roy., viz.:—
(*a*) Doctor of Music (William Crotch). Whole length, standing, turned r., wearing cap, with sheet of music in hand. Inscribed *Doctor of Musick.*
Water colours and pencil; 10 × 7½ in.
Comparison with other portraits of Crotch leaves practically no doubt that this is his portrait; he was professor of music from 1797 till his death. See in this catalogue under his name.
(*b*) Master of Arts (J. J. Conybeare). Whole length, seated, turned to front and l. Inscribed Master of Arts, *Conybeare, Professor of Poetry, now Dean of Llandaff.*
Water colours and pencil; 10 × 7½ in.
John Josias Conybeare, b. 1779, d. 1824, of Christ Church; vicar of Batheaston, Somerset; became professor of poetry 1812; published many works on geology. Not he, but his brother William Daniel, also geologist and divine, became Dean of Llandaff in 1844.

4. Two on one mount, roy., viz. :—
   (*a*) Bachelor of Arts. Whole length, standing, turned to front. Inscribed *Bachelor of Arts.*
   Indian ink, water colours and pencil; 9⅞ × 7⅜ in.

   (*b*) Noblemen (Lord Belgrave). Whole length, standing, turned to front. Inscribed *Nobleman. Lord Belgrave, Christ Church, Oxford, now Marquis of Westminster.*
   Water colours and pencil; 9⅞ × 7⅜ in.
   Richard Grosvenor, b. 1795, d. 1869, M.P. for Cheshire and Lord-Lieutenant of the county; succeeded as Marquis 1845.

5. Two on one mount, roy., viz. :—
   (*a*) Gentleman Commoner. Whole length, standing, turned to front.
   Water colours and pencil; 9⅞ × 5¼ in.

   (*b*) Commoner (John Townshend). Whole length, seated, turned l. Inscribed *Commoner. John Townshend, Trevallyn, Denbighshire.*
   Water colours and pencil; 9¾ × 5¼ in.
   John Townshend of Trevallyn, mentioned in Mrs. Uwins' Memoir of her husband as a purchaser of a copy from Correggio made by the artist in Italy, entered Brasenose College 1809, aged 17; high sheriff 1843; d. 1861.

6. Two on one mount, roy., viz. :—
   (*a*) Student in Civil Law. Whole length, standing, turned l.
   Water colours; 9¾ × 5⅛ in.

   (*b*) Scholar. Whole length, standing, turned to front. Inscribed *Scholar.*
   Water colours; 9¾ × 7¾ in.

7. Two on one mount, roy, viz. :—
   (*a*) Gentleman Commoner and Nobleman (Undress Gowns); and Pro-Proctor. The two former standing arm in arm, turned to front; the latter standing, turned l.
   Water colours; 7 × 9¾ in.

   (*b*) Proctor. Whole length, seated, turned to front and r. Inscribed *Proctor.*
   Water colours; 9¾ × 6¾ in.

8. Two on one mount, roy., viz. :—
   (*a*) Servitor, Bachelor of Divinity, and Collector. All standing, in back view; the first holds a dish with a leg of mutton. Inscribed *Sizar, Bachelor of Divinity, Collector.*
   Water colours; 8⅛ × 10 in.

   (*b*) Vice-Chancellor, Esquire Bedel, Yeoman Bedel, and Verger. Walking in procession towards the r., the Verger leading. Inscribed *Doctor of Divinity, Esquire Bedel, Yeoman Bedel, Verger.*
   Water colours; 8 × 10⅛ in.

9. Two on one mount, roy., viz. :—
   (*a*) Esquire Bedel. Standing, turned r., leaning on mace. Inscribed *Esquire Bedel.*
   Water colours; 9¾ × 5 in.

   (*b*) Yeoman Bedel. Standing, turned r., with mace on arm. Inscribed *Yeoman Bedel.*
   Water colours; 9¾ × 6½ in.
   Neither of these was engraved for the book.

[10–17] Drawings of Academical Costume for 'A History of the University of Cambridge,' published by Ackermann, 1815; a companion volume to the 'History of Oxford University.' The drawings were all engraved by J. Agar.

10. Doctor in Divinity in the Erminal Robe, or Cope (Dean Milner). Seated in a chair on a dais, turned to front and r. Inscribed *Doctor of Divinity in the erminal robe or cope. Portrait of Dean Milner, Head of Queen's College.*
   Water colours and pencil; roy., 12¾ × 9¾ in.

Isaac Milner, F.R.S., b. 1750, d. 1820; mathematician and divine; president of Queens' College; first professor of natural philosophy at Cambridge; vice-chancellor, 1792 and 1809; a prominent and powerful influence in the University, and close friend of William Wilberforce.

11. Doctor in Law or Physic in Congregation Robes (Dr. E. D. Clark). Whole length, seated, turned to front and l. Inscribed *Doctor of Law or of Physic in Congregation robes. Portrait of Dr. Clarke the Traveller.*
Water colours; roy., $11\frac{3}{4} \times 9\frac{7}{8}$ in.
For biography of Clark see note on Drawings by John Jackson, No. 1. (Vol. III. p. 4.)

12. Two on one mount, roy., viz. :—
(*a*) Doctor in Divinity in the Scarlet Gown (William Chafy). Whole length, standing, turned to front and r. Inscribed *Doctor in Divinity in the scarlet gown. Head of Sydney Sussex College.*
Water colours; $10\frac{7}{8} \times 7\frac{1}{8}$ in.
William Chafy, b. 1779; fellow and subsequently (till death) Master of Sidney Sussex College; King's chaplain; d. 1843.
(*b*) Doctor in Physic (Sir Busick Harwood). Whole length, standing, turned to front and l. Inscribed *Doctor of Law. Sir Busic Harwood.*
Water colours; $10\frac{3}{4} \times 7$ in.
Sir Busick Harwood, F.S.A., F.R.S., b. about 1745, practised as surgeon in India, then entered Christ's College; knighted 1806; professor of anatomy and Downing professor of medicine at Cambridge; celebrated for experiments on transfusion of blood; d. 1814.

13. Two on one mount, roy, viz. :—
(*a*) Master of Arts of the Non-Regent, or Lower House (William Farish). Whole length, standing at a desk lecturing; turned r. Inscribed *Master of Arts. Professor Farish, Jacksonian professor of Nat. Phil., Cambridge.*
Water colours and pencil; $10\frac{3}{4} \times 8\frac{1}{4}$ in.
William Farish, b. 1759; senior wrangler; fellow of Magdalene College; professor of chemistry 1794; Jacksonian professor 1813–36; d. 1837.
(*b*) Doctor in Music (Charles Hague). Whole length, standing, turned to front, holding a sheet of music. Inscribed *Doctor of Music. Professor Hague.*
Water colours; roy., $10\frac{3}{4} \times 8\frac{1}{8}$ in.
Charles Hague, b. 1769; professor of music 1799–1821; published glees, and Haydn's symphonies arranged as quintets; d. 1821.

14. Two on one mount, roy., viz. :—
(*a*) Nobleman (Duke of Dorset). Whole length, standing, turned to front. Inscribed on separate slip *Nobleman. Duke of Dorset.*
Water colours; $9\frac{5}{8} \times 7\frac{1}{8}$ in.
George John Frederick Sackville, b. 1793; 4th Duke of Dorset; d. 1815.
(*b*) Bachelor of Arts (J. W. Darby). Whole length, standing, turned to l. Inscribed on separate slip *Bachelor of Arts. Darby of Caius College.*
Water colours; $9\frac{5}{8} \times 7\frac{1}{8}$ in.
John Wareyn Darby took his degree as B.A. 1814, as M.A. 1817.

15. Two on one mount, roy., viz :—
(*a*) Proctor. Whole length, standing by a table, turned r., paper in one hand, a book held by a chain in the other.
Water colours; $9\frac{7}{8} \times 7\frac{5}{8}$ in.
(*b*) Pensioner. Whole length, seated by a table reading with head on hand; turned l.
Water colours; $9\frac{7}{8} \times 7\frac{1}{2}$ in.

16. Two on one mount, roy., viz. :—
(*a*) Fellow Commoner of Emanuel, Nobleman, and Fellow Commoner of Trinity. The first stands l. turning r. to the second who stands leaning on a table in front of which the third sits reading. Inscribed *Fellow Commoner of Emanuel, Nobleman, Fellow Commoner of Trinity.*
Water colours; $7\frac{7}{8} \times 10\frac{1}{8}$ in.

(*b*) Pensioner of Trinity Hall, Common Dress of Doctor in Law, and Doctor in Physic. The first stands l., turned r., by a table at which the second sits turning his head to speak to the third who stands behind his chair r. Inscribed *Commoner of Trinity, Doctor of Law, Doctor of Physick.*
Water colours; 7⅝ × 10⅛ in.

17. Two on one mount, roy., viz. :—
(*a*) Pensioner of Trinity, Master of Arts, with Hood Squared, Sizar and Master of Arts of the Regent or Upper House. The pensioner and sizar sit l. writing at opposite sides of a table, the first M.A. speaking to them; the second M.A. stands r. reading from a paper. Inscribed as above.
Water colours; 7½ × 10 in.
(*b*) Doctor of Divinity, Doctor of Divinity in Surplice, Esquire Bedel and Yeoman Bedel. A procession moving r., the Bedels in front. Inscribed as above.
Water colours; 7⅞ × 10 in.
Nos. 1–17 were purchased June 1858 at the Uwins sale.

18. A Knight of the Order of the Thistle. A nobleman in the robes of the order standing, turned l. with r. hand holding a book upon a table, on which the plumed hat also lies; the head in three-quarter face, turned l., the eyes looking full; unfinished background of pillars and curtain.
Water colours and pencil; roy., 13 × 9 in.
Acquired before 1837.

19. Portrait of John Buckner, Bishop of Chichester. Three-quarter length, seated, in a cathedral stall turned to front, the head inclined forward and turned slightly l., the eyes looking a little to the r.; in surplice, lawn sleeves and bands; holding college cap in l. hand; book on cushion r.; a glimpse of sky through a window l. Painted in August, 1816.
Water colours, highly finished; roy., 7½ × 5⅞ in.
John Buckner, b. 1734, d. 1824.
Purchased June 1858 at the Uwins sale.

20. Portrait of Thomas Maurice. Head and bust, in profile turned l. and looking l. In an oval.
Black and red chalk, and pencil; roy., 3¾ × 2⅞ in.
Thomas Maurice, b. 1754, d. 1824, oriental scholar; while at Oxford translated Œdipus Tyrannus, for which Dr. Johnson wrote a preface; took orders and held several livings successively; assistant keeper of MSS. in the British Museum; author of 'Indian Antiquities' and one of the first to popularize knowledge of Oriental history and religions.
Purchased May, 1859.

21. Portrait of Charles Grignion, the Elder. Three-quarter length, seated in a chair, turned to front and l., the head in three-quarter face turned l. and looking l., hands folded on lap.
Pencil; roy., 8⅛ × 5¾ in.
See under Grignion in this catalogue. On the original mount is *Mr. Charles Grignion, Engraver. Taken at* 92 *years of age. He was born October* 25, 1717. *Died November* 1810, *aged* 93. On the back is pasted a sheet of bluish paper inscribed as follows by Charles Warren the engraver, for whom Uwins made a number of 'engraver's outlines' (Memoirs of Uwins, Vol. I. p. 24). *This Portrait of Mr. Charles Grignion was drawn from the life for me by Mr. Thomas Uwins in the year* 1809 *when Mr. Grignion was ninety-two years of age, then living at Kentish Town. C. Warren.—Grignion was born in Russell Street, Covent Garden, October* 25, 1717, *studied under Gravelot, and at the age of* 16 *went to Paris as a puple* [sic] *to Philip Le Bas were* [sic] *he remain'd six months, he then return'd to London and again went to Gravelot, and from him to Scotin, and about the year* 1738 *commenced engraver amongst the Booksellers, he distinguished himself as an artist in the Engravings of the large figures after Albinus, and the Don Quixote by Hayman; he also engraved the Election series after Hogarth by whom he was much esteem'd, and assisted that painter in his Garrick in King Richard, and several other of*

his engravings as he worked some time in his house for him. He retain'd the reputation of the first engraver amongst the Booksellers for half a century. His principle [sic] *works are after Hayman, Wale and Mortimore* [Mortimer] *and the earlier drawings by Stothard. He was a man of an exelent* [sic] *understanding and good education; small of stature, and an interesting ccuntenance, and so much like Garrick that they have been frequently mistaken for each other. Some few years before he died, from want of Business and other causes he became imbarrassed. A subscription was set on foot for him which enabled this patriarch of the art to spend the few remaining days of his life in peace; he expir'd on the* [blank] *of November* 1810 *aged* 93 *at Kentish Town and was Buried in the vault under the Chaple next his only son who died before him; he retain'd his faculties to the last, I was with him the day before he died. His funeral was attended by W. Sharp, S. Middiman, J. Scott, Caldwall, L. Clennell, A. Warren, C. Warren, engravers; also Mr. Wright, a friend, and Two Nephews. C. W.*

Purchased May, 1855.

22. Three on one mount, roy., viz.:—

(*a*) Illustration to 'The Seven Champions of Christendom.' The lions of the wilderness, after devouring the eunuch, reposing in the lap of Sabra, who sits r. on the ground; St. George approaches l. through a glade of dark forest.

Water colours; 3 × 2 in.

(*b*) Marina; Illustration to Shakespeare's Pericles, Act IV. Sc. 1. Marina walking along the sea-shore, with a basket of flowers in one hand, the other holding a blowing scarf above her shoulder. A vignette. Signed *Thos. Uwins delt.*

Sepia and indigo; $4\frac{1}{2}$ × $3\frac{5}{8}$ in.

Engraved by S. Noble on title-page of Vol. VII. of an edition of Shakespeare, published by Rivington.

(*c*) Olivia's Home-Coming; Illustration to the Vicar of Wakefield. Olivia weeping on her sister's shoulder in the doorway l., one of her brothers holding her hand and turning round to the parents who sit in the background r., the Vicar with his arm in a sling, his wife with a child at her knee; in the foreground l. a young boy partly seen, at the r. a kettle, box and book upon the floor.

Water colours, with pen outlines; $5\frac{1}{4}$ × $3\frac{3}{4}$ in.

Engraved by H. R. Cook as frontispiece to an edition published by Walker.

Purchased May, 1859.

23. Britannia Triumphant. Britannia seated on a rock, with spear and shield, a model ship resting on a Bible at her elbow and a lion at her feet; below, two giant forms, one fettered to the rock l., the other (representing Papal power) prostrate and expiring r. The subject enclosed in an ornamental frame, with implements of science l., trophies of war r., and a lamb lying between a rudder and an anchor in the centre; hung round are tablets and scrolls with names of English worthies. Signed *T. Uwins delt.*

Sepia wash and pen; roy., $9\frac{1}{4}$ × $7\frac{1}{8}$ in.

Engraved by Hopwood, 1814.

24. The Sleeping Infant. A child, lying asleep with elbow resting on a book, while cherubs watch from clouds above. A vignette.

Pencil and monochrome wash; roy., $6\frac{3}{8}$ × $8\frac{5}{8}$ in.

Nos. 23 and 24 were purchased June, 1869.

25. The Encænia at Oxford, 1813. The exterior of the Sheldonian Theatre, looking towards the throne of the Vice-chancellor, who is in the act of conferring a degree; the floor is crowded with graduates, the galleries with spectators.

Pencil outline; roy., $8\frac{5}{8}$ × 11 in.

26. Four on one mount, roy., viz.:—

(*a*) Sketch at the Encænia. A don leaning back in a seat with a desk in front of him; another seated below the desk. Inscribed *Curator* and *Theatre, Oxford.*

Pen and ink; $2\frac{1}{2}$ × $3\frac{3}{4}$ in.

(*b*) Ladies in the Gallery of the Sheldonian. Rows of ladies looking down on the proceedings. Inscribed *Ladies in the gallery, Theatre, Oxford.*
Pencil; 3½ × 6 in.

(*c*) Graduates in the Theatre. A group of graduates under a rostrum. Inscribed, against the lower row *Doctors of Law and Divinity*, against two figures above *Proctor* and *Nobleman.*
Pencil; 3½ × 3⅝ in.

Rev. Group of Ladies. Slight sketch.
Pencil.

(*d*) *Obv.* Proctor and Graduates. A group of two figures against whom is inscribed *Proctor* and *Duke of Dorset.* Above two other figures against one of whom is inscribed *Warren Hastings.*
Pencil; 3⅝ × 4¼ in.
Warren Hastings, b. 1732, d. 1818, was made D.C.L. in 1813, the year in which these sketches and the designs of academical costume described above were made.

Rev. Henry Hart Milman Reciting the Latin Prize Poem. He stands in the rostrum, seen in profile looking r. Inscribed *Hart Milman, Latin verse, Theatre, Oxford.*
Pencil.
H. H. Milman, b. 1791, d. 1868; of Brasenose College; gained the Newdigate Prize 1812; well known, first as a poet, later as an historian; author of 'Latin Christianity,' etc.; dean of St. Paul's from 1849.

[27–35]. Sketches made in Italy.

27. Corpo della Cava. An olive-bordered road winding away to the r. past a town built l. on the spur of a range of hills; peasants and two monks on the road. Inscribed *Corpo della Cava.*
Pen and sepia, with some sepia wash; roy., 12⅜ × 9¼ in.

28. Avvocatella, La Cava. A path leading up l. along the side of a precipice which plunges down r., with trees rising about its edge; above the path l. a group of buildings built into the rock; two figures with a mule near the foreground, and another higher up; at the r. a glimpse of plain below and mountain beyond. Inscribed *Avvocatella, La Cava.*
Pen and sepia, with some sepia wash; roy., 10¼ × 14⅛ in.

29. Cottage at La Cava. An archway in a wall projecting from a house r.; in front of the wall a pergola; two girls seated l. in the foreground, two others seen through the archway, another carrying a pitcher l. from the village seen among trees beyond. Inscribed *Cottage at La Cava.*
Pen and sepia, with some sepia wash; roy., 10¼ × 14 in.

30. Siano from Vico. View of a town, backed by hills, in a frame of olive branches; an olive-clad hillside sloping up l. in the foreground; on a path r. a man carrying a sack. Inscribed *Siano from Vico.*
Pen and sepia, with some sepia wash; 8⅞ × 11½ in.

31. Deserted Convent at Majori. A ruined convent on the brow of a steep hill, with plain below l.; a path bordered by olives leading along the ridge from the foreground. Inscribed *Deserted Convent at Majori.*
Pen and sepia; roy., 9½ × 14 in.

32. Cottage Garden and Well. A path leading out under a pergola from the foreground to a well at which a girl draws water; wooded hills beyond. Inscribed *Cottage garden and well.*
Pen and sepia, with some sepia wash, on brownish paper, heightened with white; roy., 9½ × 14 in.

33. Group of Women at a Festa. Group of five women standing close together and holding flowers; one has a child in her arms and another child clinging to her. Signed and dated *Uwins, Naples* 1825. *Festa of St. Antonio.*
Pen and sepia; roy., 11⅛ × 8¼ in.

34. Ladies under a Tree. Two ladies resting under a tree on a hillside; figures on mules approaching at some distance l.; mountains beyond. Inscribed *Uwins. Excursion to St Angelo.*
Pen and sepia; roy., $8\frac{3}{8} \times 11\frac{1}{4}$ in.
Nos. 25–34 were purchased June, 1858, at the artist's sale.

35. Villa Gallo, Naples. A grass plot with two large trees r. and l., under one of which a lady (Lady Blessington?) sits reading; all round, steep wooded slopes, with a cavern in the rock r.; above these, in the centre, a view of the villa built on a yet higher ridge beyond. Inscribed *Villa Gallo, Naples.*
Pen and sepia; roy., $9\frac{1}{2} \times 14$ in.
Villa Gallo was taken for a time by Lady Blessington in 1826. The society there is described by Uwins in his letters (Memoir, Vol. II., p. 327).
Purchased August, 1871.

36. Study of Plants. Stem and leaf of cow-parsley (?), and fruit of arum. Signed *T. Uwins.*
Water colours; roy., $9 \times 5\frac{3}{8}$ in.
Purchased July, 1876.

37. Study for a Picture of Cain. Nude figure of a man half kneeling and looking with agonized expression l., one hand to his brow, the other grasping a shepherd's spud. Signed *T. Uwins*, and inscribed *Study for Cain at Rome.*
Charcoal; imp., $18\frac{3}{4} \times 12\frac{3}{4}$ in.
Presented by J. Deffett Francis, Esq., June, 1882.

VACHER, Charles (b. 1818, d. 1883). Water colour painter; born in London; studied at the Royal Academy, and in Rome; worked in London and in various parts of Europe, Algeria, and Egypt; exhibited a large number of drawings, chiefly at the New Water Colour Society, 1838–1881.

1. The Forum, Rome. Near view in strong sunshine of three columns with their fragment of cornice (the Temple of Jupiter) casting shadows over open ground, beyond which rise the buildings of the Capitoline Hill.
Water colours; roy., $14\frac{1}{2} \times 10\frac{1}{4}$ in.
Purchased May, 1885.

2. City of Tombs, Cairo. The desert; ruins of a mosque l.; beyond, a range of bare hills with ruins at the foot of them; light from the r. Inscribed *The City of Tombs, Cairo.* Signed with monogram and dated *April* 7th /63.
Water colours; roy., $7\frac{3}{8} \times 18\frac{3}{4}$ in.
Purchased October, 1886.

VAN AKEN, F.* (Worked about 1720). Painter; worked in England; probably brother of Arnold Van Aken, an Antwerp painter who settled in England; painted conversation pieces, fruit, flowers, and still life; biography unknown.

1. *Ob.* Scene in a Tavern. A man seated r. at a table eating with his eye on a girl who is wiping a spoon on her apron and looking away, while a tapster behind her points to a tankard on the table; at the other side of the table a youth sits reading a paper; a boy enters with a pot of beer l., and a man stands behind the door with his back turned.
Red chalk; roy., $7\frac{1}{8} \times 11\frac{1}{8}$ in.

Rev. Study of a Man. A man standing with one hand held out. Signed in red chalk *F. Van Aken*, and in pencil (by a different hand) *F. Van Aken.* Dated 1720.
Red chalk.
This drawing appears to have been made with a view to engraving.
Purchased October, 1865.

* As this artist signs 'Van Aken,' his name is kept under this spelling; but see note on Arnold Van Haeken below. According to Walpole, Arnold Van Haeken or Aken had a brother, who painted in the same way (*i.e.*, small figures, conversations, and landscapes) and scraped mezzotints. This is probably the F. Van Aken of this drawing, otherwise known only as a still life and flower painter.

VAN ASSEN, Benedictus Antonio (worked about 1788–1810). Water colour painter and engraver; exhibited chiefly domestic subjects at the Royal Academy 1788–1804; designed book illustrations; drew and etched 'Emblematic Devices,' 1810; worked in London; d. about 1817.

1. Mother and Child. A young lady with lifted arms dancing a naked child on her lap; curtain and window r. Signed and dated *A Van Assen delin.*, 1792. In an oval.
   Water colour tint over pencil; oval; roy, 4⅛ × 3¼ in.
   Purchased August, 1879.

VANDERBANK, John (b. about 1694, d. 1739). Painter; son of Peter Vanderbank, engraver; had much vogue for portaits during a short period under George I.; started a drawing academy in rivalry with Thornhill's; designed historical compositions and illustrations for Don Quixote, published 1738.

1. Design for a 'Pieta.' The Virgin sits with arms outstretched and eyes cast up, the body of Christ resting against her knees, one hand raised by St. John who laments over it, kneeling r.; at the l. Joseph of Arimathæa; at the back, an angel seated in the mouth of the sepulchre; in the foreground the nails and inscription from the cross. Signed and dated *J. Vanderbank Fecit*, 1726.
   Red chalk and Indian ink; roy., 15¾ × 14⅛ in.

2. Design for a 'Holy Family.' The Virgin holding on her knee the Child about to embrace the boy St. John, who stands by her, l.; St. Anne l. sits on a block of stone, Joseph behind under a palm-tree leans on a bank with head turned r. Signed and dated *Jn°. Vanderbank Fecit*, 1731.
   Bistre and pencil, heightened with white; roy., 10⅞ × 9 in.
   Nos. 1 and 2 were presented by W. Fawkener, Esq., 1799.

3. Design for a 'Holy Family.' The Virgin seen in profile sits under a tree r. holding a bowl for the kneeling St. John to drink, while the boy Jesus stands beside caressing his head; St. Anne stands behind bending over the group; at the l. Joseph sits on the ground, his elbow resting on a rock. Signed and dated *J. Vanderbank Fecit*, 1727.
   Red chalk; roy., 11⅞ × 14½ in.
   Purchased March, 1884.

4. Satyrs and Sleeping Nymph. A nymph nearly nude lying asleep with arms above her head, a cupid beside her r; behind the nymph's head two satyrs, one looking down at her, the other at a third satyr coming up from below l.
   Pen and sepia with monochrome wash on brown paper heightened with white; roy., 7¾ × 7 in.
   Presented by W. Fawkener, Esq., 1799.

5. Portrait of a General on Horseback. A general on horseback, directed l., the head in three-quarter face turned l. and looking l.; full wig, scarf over armour; baton in r. hand. Signed and dated *J. Vanderbank Fecit*, 1726.
   Indian ink over red chalk; roy., 13 × 9⅞ in.
   Purchased May, 1855.

6. Portrait of a Man. Half-length of a man with small beard and flowing hair, directed l., the face in three-quarters turned l. but looking over the shoulder; r. hand on l. elbow. Signed and dated *Jn°. Vanderbank*, 1739.
   Pen and ink sketch; roy., 10¾ × 7 in.

7. Two on one mount, roy., viz.:—
   (*a*) Study of a Man in a Cap. Half-length of a man with moustaches, tuft on chin, wearing a loose cap with tassel; directed l., the face in three-quarters, eyes looking full. Signed *V. Fecit.*
   Pen and ink sketch; 7⅜ × 5⅝ in.

(*b*) Portrait Head. Study of a man's head, in full face, eyes looking l. the head uncovered, with scanty hair. Signed and dated *Jno. V.*, 1737.
Pen and ink sketch; 7 × 5¾ in.

8. Two on one mount, roy., viz.:—
(*a*) Portrait of a Youth. Half-length, turned to front in full face, eyes looking r.; long curls.
Pen and ink sketch; 8¾ × 6½ in.
(*b*) Portraits of two Young Men. Half-length study of two young men, the elder l. in three-quarter face turned r., the other r. in full face looking r. with hand on the elder's shoulder.
Pen and ink sketch; 8¾ × 7⅛ in.

9. Two on one mount, roy., viz.:—
(*a*) Study for a Head of Christ. Head in three-quarter face looking l.
Pen and ink sketch; 8½ × 7¼ in.
(*b*) Head of a Man. Head in three-quarter face turned r., eyes looking full; flowing hair. Signed and dated *Jn°. V.*, 1738.
Pen and ink sketch; 9 × 7 in.

[10–11] Sketches apparently made for the same object as the illustrations to 'Twenty-five Actions of the Manage Horse engrav'd by Josephus Sympson,' 1729; but of later date.

10. Three on one mount, roy., viz.:—
(*a*) Study of a Horseman. Slight sketch of a man on a prancing horse, turned r.
Pen and ink; 8¼ × 7 in.
Similar to Plate 16, 'The Horse taking the half volte in order to change.'
(*b*) Study of a Horseman. A man on horseback bending to talk with a man who stands by him r. Slight sketch.
Pen and ink; 7¾ × 6⅞ in.
(*c*) Study of a Horseman. A man riding to the l. Slight sketch. Signed and dated *Jn°. V.*, 1730.
Pen and ink; 7¾ × 7 in.

11. Three on one mount, roy., viz.:—
(*a*) Study of a Horse. A prancing horse with a man standing by it l. Slight sketch. Signed and dated *Jn°. V.*, 1730.
Pen and ink; 9¼ × 7½ in.
(*b*) Study of a Horse. A man on horseback seen from behind; a man with a whip standing r. Slight sketch. Signed and dated *Jn°. V.*, 1734.
Pen and ink; 6⅝ × 5⅞ in.
Similar to Plate 23, 'Terre à Terre to the left seen from behind.'
(*c*) Study of a Horseman. A man riding to the l. Signed and dated *Jn°. V.*, 1734.
Pen and ink; 6½ × 5⅞ in.
Nos. 5–11 were purchased August, 1856.

Album, containing designs for illustrations engraved by Gerard Van der Gucht * for the edition of the Spanish text of Don Quixote, published in London under Lord Carteret's patronage, 1738. The album contains two series, the first of preliminary sketches, often differing considerably from the prints, the second of finished studies.

[(1)–(62)] Preliminary studies; all in pen and ink with sepia wash.

Don Quixote in His Study. (Pl. 2.) Signed and dated *Jn°. V. Inven.*, 1726.

Don Quixote's Arrival at the Inn. (Pl. 3). Signed and dated *Jn°. V. Inven.*, 1726.

* A few plates are by other hands: G. Vertue, B. Baron, and Claude Du Bosc.

(3) Don Quixote Dubbed Knight by the Inn-Keeper. (Pl. 4). Signed and dated *Jn°. V. Inven.*, 1726.

(4) Don Quixote's Housekeeper Sprinkling His Books with Holy Water. (Pl. 5.) Signed and dated *Jn°. Van. Inven.*, 1730.

(5) Don Quixote Engaging Sancho Panza to be His Squire. (Pl. 6.) Signed and dated *Jn°. V. Inven.*, 1727.

(6) Sancho Panza Asking Don Quixote for the Island He had Promised to Conquer for Him. (Pl. 7.) Signed and dated *Jn°. Van. Inven.*, 1727.

(7) Don Quixote Haranguing the Goatheads in Praise of the Golden Age. (Pl. 8.) Signed and dated *J. V. Inven.*, 1729.

(8) Marcella Appearing at the Burial of Her Lover Crisostom. (Pl. 9.) Signed and dated *Jn°. Vanderbank Invent.*, 1729.

(9) Don Quixote Offering His Services as Knight-Errant to the Hostess and Her Daughter, who Come to Dress His Wounds. (Pl. 10.) Signed and dated *J. V. Invent.*, 1729.

(10) Don Quixote Excusing Himself from Making Love to Maritornes. (Pl. 11.) Signed and dated *Jn°. Vanderbank Invent.*, 1729.

(11) Sancho Feeling in Don Quixote's Mouth to see if He has any Teeth Left. (Pl. 12.) Signed and dated *Jn°. Vanderbank Invent.*, 1728.

(12) Sancho Untying Rozinante's Legs. (Pl. 13.) Signed and dated *Jn°. Vanderbank Inven.*, 1728.

(13) Don Quixote Recognizing Mambrino's Helmet in the Barber's Bason. (Pl. 14.) Signed and dated *Jn°. Vanderbank Invent.*, 1728.

(14) Don Quixote Orders the Freed Galley Slaves to Throw Themselves at Dulcinea's Feet. (Pl. 15.) Signed and dated *Jn°. V. Invt.*, 1727.

(15) Don Quixote Meets Cardenio Wild in the Mountains. (Pl. 16.) Signed and dated *Jn°. Van Invt.* 1727.

(16) Dorothea Discovered Washing Her Feet. (Pl. 18.) Signed and dated *Jn°. Van. Invent.*, 1727.

(17) Dorothea Personates the Princess Micomicona. (Pl. 19.) Signed and dated *Jn°. Vanderbank Invent.*, 1730.

(18) Don Quixote Attacking the Wine-skins in His Sleep. (Pl. 21.) Signed and dated *Jn°. Vanderbank*, 1727.

(19) Zoraida Pretending to Faint in the Captive's Arms, to Disarm Her Father's Suspicions. (Pl. 23.) Signed and dated *Jn°. Vanderbank Invent.*, 1730.

(20) The Dispute at the Inn Between Sancho and the Barber about the Bason. (Pl. 25.) Signed and dated *Jn°. Van. Invent.*

(21) A Warrant Against Don Quixote Produced by a Guard, for His Release of the Galley-Slaves. (Pl. 26.) Signed and dated *Jn°. Vanderbank Invent.* 1727.

(22) Don Quixote Imagining the Image of the Virgin Carried in Procession to be a Distressed Princess. (Pl. 27.) Signed and dated *Jn°. Van. Invent.*, 1725.

(23) Don Quixote Talking With the Curate and the Barber. (Pl. 28.) Signed and dated *Jn°. V. Invent.*, 1728.

(24) Samson Carrasco Throwing Himself at Don Quixote's Feet. (Pl. 29.) Signed and dated *Jn°. Vanderbank Invent.*, 1728.

(25) A Dispute Between Sancho and His Wife About Making Their Daughter a Countess. (Pl. 30.) Signed and dated *Jn°. Vanderbank Invent.*, 1729.

(26) Don Quixote Reproaching Sancho for His Ingratitude. (Pl. 31.) Signed and dated *J. V. Invent.*, 1729.

(27) Sancho Makes Don Quixote Believe that Three Country Girls are Dulcinea and Her Attendants. (Pl. 32.) Signed and dated *Jn°. Van. Invent.*, 1729.

(28) Don Quixote Meets the Knight of the Mirrors, and Sancho Climbs a Tree. (Pl. 33.) Signed and dated *Jn°. V. Invt.*, 1729.

(29) Basilius Throwing Himself Upon His Sword. (Pl. 35.) Signed and dated *Jn°. Vand. Invent.*, 1729.

(30) Don Quixote Preparing to be Let Down into Montesinos' Cave (Pl. 36.) Signed and dated *Jn°. V. Int.*, 1729.

(31) Don Quixote Relates What Happened to Him in Montesinos' Cave (Pl. 37.) Signed and dated *Jn°. V. Int.*, 1729.

(32) Sancho Showing the Villagers How Naturally He can Bray. (Pl. 38.) Signed and dated *Jn°. V. Int.*, 1729.

(33) Don Quixote and Sancho in the Miller's Boat. (Pl. 39.) Signed and dated *Jn°. V. Int.*, 1729.

(34) Sancho Angers the Duchess's Duenna by Wishing to Put His Ass in the Stable. (Pl. 40.) Signed and dated *Jn°. V. Int.* 1729.

(35) Sancho Kneeling to Thank the Duke for His Island. (Pl. 41.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(36) The Duke's Maids Lathering Don Quixote's Face. (Pl. 42.) Signed and dated *Jn°. Vanderbank Invent.*, 1729.

(37) Sancho Runs into the Duchess's Room to Escape from the Kitchen Boys. (Pl. 43.) Signed and dated *Jn°. Vanderbank Invent.*, 1729.

(38) Sancho Searching the Room for Eavesdroppers Before Relating Don Quixote's History to the Duchess. (Pl. 44). Signed and dated *Jn°. Van. Invent.* 1729.

(39) Sancho Taking Possession of the Island of Barataria. (Pl. 45.) Signed and dated *Jn°. Van. Invt.*, 1729.

(40) Sancho in His Judgment Seat. (Pl. 46.) Signed and dated *Jn°. Van. Invt.*, 1729.

(41) Altesidora Pretends to Faint Away at the Sight of Don Quixote. (Pl. 47.) Signed and dated *Jn°. V. Int.*, 1729.

(42) The Dishes Taken Away from Sancho Before He has Tasted Them. (Pl. 48.) Signed and dated *Jn°. Vanderbank Fecit*, 1729.

(43) Donna Roderigues Interrupted in Her Story to Don Quixote. (Pl. 49.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(44) Arrival of the Duchess's Page at Sancho's House. (Pl. 50.) Signed and dated *Jn°. Vanderbank Invt.*, 1728.

(45) Sancho Alarmed in the Night on Pretence of His Island Being Invaded. (Pl. 51). Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(46) Sancho Taken Out of the Pit. (Pl. 52.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

47) The Knight Conquered By Don Quixote Discovered to be the Duke's Lackey. (Pl. 53.) Signed and dated *Jn°. Vanderbank In.*, 1729.

(48) Don Quixote Meets With Three Shepherdesses. (Pl. 55.) Signed and dated *Jn°. Van. Int.*, 1729.

(49) Sancho Forcing Don Quixote to Promise Never to Whip Him Again. (Pl. 56.) Signed and dated *Jn°. Van. Invt.*, 1730.

(50) Roque Guinart, a Captain of Banditti, Chastising One of His Men. (Pl. 57.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(51) Don Quixote Followed by Little Boys Through the Streets of Barcelona. (Pl. 58.) Signed and dated *Jn°. Van.*, 1729.

(52) Don Quixote Exhausted by Dancing. (Pl. 59.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(53) Don Quixote on the Galley; the Captain of the Turkish Ship Discovered to be a Woman. (Pl. 60.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(54) Don Quixote Conquered by the Knight of the White Moon. (Pl. 61.) Signed and dated *Jn°. Vanderbank Inv.*, 1729.

(55) Don Quixote Carried by Force to the Duke's. (Pl. 62.) Signed and dated *Jn°. Vanderbank Inv .*, 1729.

(56) Altesidora Lying as Dead in a Solemn Scene. (Pl. 63.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(57) Sancho Ordered to be Pinched by Old Women, that Altesidora may Come to Life Again. (Pl. 64.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(58) Altesidora Comes to Life. (Pl. 65.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(59) Altesidora Reproaches Don Quixote for His Obduracy. (Not engraved). Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(60) Sancho, Pretending to Whip Himself, Whips a Tree. (Pl. 66.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(61) Don Alvaro Deposing Before a Magistrate that the Second Part of 'Don Quixote' is an Imaginary One. (Pl. 67.) Signed and dated *Jn°. Vanderbank Invt.*, 1729.

(62) Don Quixote's Death. (Pl. 68). Signed and dated *Jn°. Vanderbank Invt.*, 1730.

(63) Study for the Allegorical Frontispiece. Cervantes, as Hercules, conducted by Satire and accompanied by the Muses, goes up to deliver Parnassus from Knight Errantry. Signed and dated *Jn°. Vanderbank Fecit*, 1729. A large drawing.

[(64)–(87)] Larger finished studies for the same work. All in pencil and sepia wash, heightened with white.

(64) Don Quixote in His Study. (Pl. 2.)

(65) Don Quixote's Arrival at the Inn. (Pl. 3.)

(66) Don Quixote Dubbed a Knight. (Pl. 4.)

(67) The Housekeeper Sprinkling Don Quixote's Books. (Pl. 5.)

(68) Don Quixote Engaging Sancho Panza. (Pl. 6.)

(69) Sancho Asking for His Island. (Pl. 7.)

(70) Don Quixote Haranguing the Goatherds. (Pl. 8.)

(71) The Burial of Crisostom. (Pl. 9.)

(72) Don Quixote Offers His Services to the Hostess. (Pl. 10.)

(73) Don Quixote and Maritornes. (Pl. 11.)

(74) Sancho Feeling in Don Quixote's Mouth. (Pl. 12.)

(75) Sancho Untying Rozinante's Legs. (Pl. 13.)

(76) Don Quixote Recognizing Mambrino's Helmet. (Pl. 14.)

(77) Don Quixote and the Galley Slaves. (Pl. 15.)

(78) Don Quixote Meets Cardenio. (Pl. 16.)

(79) Dorothea Washing Her Feet. (Pl. 18.)

(80) Dorothea Personates the Princess Micomicona. (Pl. 19.)

(81) Don Quixote Attacking the Wine-Skins. (Pl. 21.)

(82) Zoraida Pretending to Faint in the Captive's Arms. (Pl. 23.)

(83) The Dispute Between Sancho and the Barber. (Pl. 25.)

(84) Don Quixote Accused of Releasing the Galley Slaves. (Pl. 26.)

(85) Don Quixote with the Curate and the Barber. (Pl. 28.)

(86) Don Quixote and the Procession with the Image of the Virgin. (Pl. 27.)

(87) Altesidora Lying as Dead in a Solemn Scene. (Pl. 63.) Signed and dated *Jn°. Vanderbank Fecit.*, 1735.

Purchased October, 1862.

VAN DER MEULEN, Pieter (worked about 1670). Painter; brother and probably pupil of Frans van der Meulen; originally a sculptor; painted battles and hunting scenes; came to England 1670 to paint victories of William III.

1. After a Battle. Foot soldiers stripping the dead under the direction of officers on horseback grouped towards the l.; beyond, the ground slopes down into a plain on which are seen scattered troops and baggage-wagons moving towards a distant town r.; at the l. a fortress on the top of a craggy hill.
   Indian ink with pen and sepia outline on gray paper; roy., 10 × 16⅝ in.
   Purchased July, 1876.

VAN DER STRAETEN, Hendrik (b. about 1665). Painter; born in Holland; came to England about 1690 and painted landscapes with great success, but was extravagant in his habits, and his later works were hasty and inferior.

1. A River Gorge. A stream flowing down between steep cliffs and foaming over a fall into the r. foreground, where three oxen and two sheep stand in the shallows; at the l. a shepherd lying by a tree stump on the bank; on the cliff opposite a house with a sort of terrace built on high arches, partly screened by trees. Signed *H. v. Straeten.*
   Water colours and black chalk; 12⅞ × 9¾ in.
   Purchased April, 1896.
2. A Water Mill. The mill, a thatched building, stands at the l. on the further side of a stream with a pollard willow growing near the mill wheel; a boy is angling from a broken-down footbridge crossing the stream from the mill to the foreground, where is another tree r.; further off, r., a shed, backed by trees, and a distant spire rises above woods.
   Black chalk; roy., 10⅝ × 15⅞ in.
   Purchased, July 1876.

VAN DER VAART, Jan. (b. 1647, d. 1721). Painter and mezzotint engraver; born at Haarlem; pupil of T. Wyck; came to England 1674; painted landscapes, small portraits and still life; employed by W. Wissing to paint backgrounds and draperies for his portraits; one of the first mezzotint-engravers; worked in London.

1. Landscape Study. A sandpit or quarry, with a small house near the further edge of it r.; beyond, l., a mountain.
   Indian ink and sepia; roy., 12 × 16¼ in.
   Purchased August 1874.

VAN DE VELDE, Willem the Elder (b. 1611, d. 1693). Painter; born at Leyden; drew and painted marine subjects, especially sea-fights, being provided with a boat for the purpose by the Dutch States; worked in England from 1675 and performed the same office for the English Government.

Van de Velde was assisted by his son Willem, at least after coming to England: and the earlier drawings of the son are so close in style to his father's that it is practically impossible to distinguish them. The following drawings are presumed to be the elder Van de Velde's work, since they illustrate for the most part events at which he is recorded to have been present.

1. The Channel Between the Helder and Texel. Dutch men-of-war sailing down the channel between Texel Island and the mainland; a beach and sandhills in r. foreground with wagon before a cottage. Inscribed* *ind't Helder en Tessel,* 1643.
   Pencil and Indian ink; folded; 9½ × 31¼ in.

* The Dutch inscriptions have been transcribed and translated by Dr. Haverkorn van Rijsewijk of the Boymans Museum, Rotterdam, and by Mr. J. A. de Villiers of the British Museum.

2. THE DUTCH FLEET AT ANCHOR. A fleet of men-of-war at anchor, with a number of boats coming and going about the flag-ship which is toward the l. Inscribed *No.* 17 *geteickent op donderdach . . . . . daer Adm*^{l} *voor ofte onder lesord (?) ten ancker leijt & de cappiteijns vermaent haer heerlick te comporteeren, alwaer wij van daen in de nanacht ofte tegens den dach t seijl gingen zoo (was het) niet mogelick daer een teickening van te macken & te becomen.* (No. 17 drawn on Thursday . . . . as the admiral rides at anchor before or under the Lizard (?) and exhorts the captains to do their utmost. As we sailed thence in the latter part of the night or towards morning, it was impossible to make or to obtain a drawing of it.)

Drawn on four pieces of paper, mutilated in places.

Pencil and Indian ink; folded; 15½ × 43½ in.

Conjectured by Dr. Van Rijsewijk to refer to the evening before the battle of three days near Portland, which began on Friday 18 February (new style) 1653. The paper is marked with the double-eagle, and this paper was used at that time.

3. THE DUTCH FLEET, LYING OFF JUTLAND. Near view of the ships, with coast behind. The inscription has been gone over unintelligently by a later hand. It appears originally to have read *No.* 8. *'T Soorby bij Juidtlant eersth kommende den* 22 *Octob.* 1658 *en voorbij na de houck van Schagen seijllende de sommige schepen har soldaten onstenende* [*ont settende?*] (Saeby, near Jutland, arriving there first 22nd Oct., 1658 and sailing past to the point of Skagen, some of the ships disembarking their soldiers).

Pencil and Indian ink; folded; 12¼ × 39⅜ in.

On October 17, 1658, the Dutch fleet started from Holland on an expedition to assist Denmark against Sweden. According to Dutch historians the fleet was not heard of till October 29, when it was near Skagen, the northernmost point of Jutland. Saeby—which is probably the *Soorby* of the inscription—is beyond Skagen on the E. coast of Jutland; but we know that the fleet encountered contrary winds, and after reaching Saeby on the 22nd, it may have been driven back to Skagen by the 29th.

4. A DUTCH FLEET COMING TO ANCHOR OFF ZEALAND. A fleet of ships coming to an anchor, or setting sail, in a bay; coast l. Inscribed in pencil, partly gone over in ink, *gesicht van zelant van der Baye yt siende na de uytertste hoũck* (view of Zeeland from the bay looking out to the outermost point).

Pencil and Indian ink; roy., 6¾ × 14⅝ in.

The hilly coast of this drawing does not at all resemble Zeeland in Holland, and must be that of the Danish island of Zealand. The drawing may then be referred to the expedition of 1658, like the preceding.

5. VISIT OF THE STATES-GENERAL TO THE DUTCH FLEET. The fleet firing a salute; boats near a pier in r. foreground; the yacht of the States-General l. Dated 1664, and inscribed *t'jacht van Staten generael in de vloot.*

Pencil and Indian ink; folded; 14½ × 38 in.

In November 1664 deputies of the States-general paid visits to the Dutch Fleet.

Nos. 1–4 were bequeathed by Sir Hans Sloane, Bart., 1753.

6. THE DUTCH FLEET BEFORE THE BATTLE OF LOWESTOFT, JUNE 1 (JUNE 11 NEW STYLE)* 1665. Extended view of the fleet on a still sea with Van Opdam's flagship in the centre towards the r. and a galliot and small boats alongside. Inscribed *Donderdach den* 11^{e} *Junij* 1665 *dat eenich goet uijt den ad*^{l} *gegeven wert inde gallijoots om ruijmte te hebben donderdach nad' middach omtrent* 6 *a* 7 *uren.* (Thursday the 11th June 1665 as some goods from the Admiral's ship are being put in galliots to have more room. Thursday afternoon about 6 to 7 o'clock). Below, names of some ships and commanders. *Evertsz—Schram—Zevenwolden—Stellingwerf—Tijdverdrijff heer van Obdam—Amsterdam—van der Hulst—Tromp.*

Pencil and Indian ink; folded; 8 × 50¾ in.

On June 1 (old style) the Dutch fleet came in sight of the English, and the Dutch Admiral, Van Wassenaer Opdam, prepared his ship for battle.

* The reformed calendar 'new style' which was adopted by Holland in 1582, was not adopted by England till 1751. Hence the dates on these drawings differ by 10 days from the dates given by English historians.

7. The Dutch Fleet on the Eve of the Battle of Lowestoft June 2, (June 12, new style) 1665. The fleet sailing r. in still weather. Inscribed *geteickent op vrydach de* 12 *Junij* 1665 *op de namiddach omtrent* 4 *à* 5 *nm. No.* 4. *boven de wint van de engelsche armade leggende & dryven heel mooy & stil weer de wint Z. oost soo dat de schepen uijt den anderen moste blyven door behulfs van met de sloupen te boucsiaerden.* (Drawn on Friday the 12th June, 1665, in the afternoon about 4 to 5 o'clock. No. 4. The Dutch being to windward of the English fleet and floating in very fine and still weather; the wind south-east, so that the ships had to be kept apart by taking them in tow of the sloops.)

Pencil and Indian ink; folded; $10\frac{3}{4} \times 18\frac{1}{8}$ in.

June 2 was spent by the two fleets in manœuvring for the windward position, ultimately obtained by the English, commanded by James Duke of York (James II). The actual battle began at sunrise on Saturday, June 3, and resulted in the blowing up of Opdam's ship and the defeat of the Dutch.

Purchased December, 1857.

8. A Dutch Squadron Saluting the Deputies of the States General. The squadron on a calm sea, the flag-ship (toward the r.) firing a salute. Inscribed *dyto dynxdach nademiddach de heeren staten gecomen varen van Tromp na delfslant om daerop overtegaen den* 18 *Augusty* 1665. (Ditto on Tuesday afternoon the gentlemen of the States-general departed from Tromp to the Delftlandt to embark in that ship, August 18 [8th old style] 1665.)

Pencil and Indian ink; folded; $7\frac{3}{4} \times 20\frac{1}{4}$ in.

Cornelis Tromp was, in the absence of De Ruyter, appointed to the command of the fleet which was going to Bergen (see note to next drawing). The deputies of the States-general accompanying the fleet were J. de Witt, R. Huygens and J. Boreel. De Ruyter returned some days before the fleet started, and was nominated to the chief command. Tromp applied for his discharge, but was persuaded to remain. The drawing represents the moment when the deputies are leaving Tromp's ship, the De Liefde, to come on board De Ruyter's, the Delftlandt.

Purchased December, 1857.

9. Dutch Fleet on the way to Norway, August 15 (25 new style) 1665. The fleet in two squadrons seen at some distance; many boats about the flagship l. which is the nearest ship. Inscribed *dit geteickent op dynxdach den* 25 *Augusty* 1665 *nademiddach pesiaering* (this drawn on Tuesday the 25th August 1665, afternoon, holding a council of war).

Pencil, folded; $7\frac{1}{2} \times 20$ in.

After the defeat of the Dutch at Lowestoft in June 1665, the fleets of Dutch merchantmen steered for Bergen in Norway. An English squadron under Admiral Tiddeman attacked them in vain on August 12. On August 14 (new style) a Dutch fleet commanded by De Ruyter sailed to fetch them, and reached the coast near Bergen on August 29.

Purchased December, 1857.

10. The Dutch Fleet before the Harbour of Bergen, August 27 (September 6, new style). An extended view of the man-of-war fleet, with the merchantmen beyond, nearer the coast of Norway. Inscribed *geteickent op sonnendach 's morgens van den* 6 *September*, 1665, *soo de generaele vloot haer onder Noorwegen boven ons verthoont, de wint meer n. oost doch stille & labber koelte.* (Drawn on Sunday morning, September 6, 1665, as the general fleet shows itself near Norway above us, the wind rather north-east yet still and soft breeze.)

Inscribed also with names of some of the ships and commanders.

Pencil and Indian ink; folded; $9 \times 64\frac{1}{4}$ in.

Though De Ruyter's fleet arrived off the Norway coast on August 29, it was compelled by the wind to leave again on the 30th, and did not return till September 4. The elder Van de Velde accompanied De Ruyter, as usual, and landed at Bergen on August 30 or September 1. He made many drawings of this expedition, now in the Boymans Museum, Rotterdam.

Purchased December 1857. Formerly in the Paul Sandby Collection.

11. The Battle of Four Days, off the North Foreland; June 3 (O.S.), 1666. The Dutch Fleet sailing away and firing at the English Fleet beyond. Inscribed *dese actije geschiede op pynxterdach int vervolgen omtrent namiddach so . . . . van de . . . . . rsche schepen vier uure den* 13 *Junij*, 1666, *nu jagen wij haer end' A°* 1665 *op denselven* 13 *Junij joegen zy ons.* (This action took place on Whitsunday as we were pursuing, about afternoon, when . . . of the . . . . ships at four o'clock on June 13, 1666. Now we chase them, and in 1665 on the same June 13 they chased us). Below are some names of ships and commanders. Signed *W. V. V. I.*, but the signature (that of the younger Van de Velde) appears to be false.
Pencil and Indian ink; folded; $8\frac{3}{4} \times 22\frac{1}{2}$ in.

The English fleet was under the joint command of Monck & Prince Rupert. While the latter, with twenty ships, was in search of the Duc de Beaufort's French squadron, the Dutch defeated Monck. Rupert returned on June 3, the date of this drawing, but could do no more than save Monck from destruction. The illegible words on the drawing may refer to his coming.
Purchased December, 1857.

12. The Burning of the Merchantmen at the Islands of Vlie and Terschelling, 1666. A long view of the straits with English men-of-war, fireships, and a fleet of burning merchantmen; in the distance l. the island of Terschelling. Inscribed with annotations *De engelsche schepen leggende—Schout bijnacht van roo vlagge—ten ancker onder der schellingh—Engelsch fregat met* 4 *a* 5 *branders—*3 *genueesvaerders die niet verbrant zijn en naet verbranden van de schepen opgezonden met de avond vlout* (Here lie the English ships—the Rear-Admiral of the red flag—riding at anchor near Terschelling—an English frigate with 4 or 5 fireships—3 merchantmen of Genoa which were not burned and after the burning of the ships were sent away with the tide in the evening.) At the top in ink over the original pencil *stille weder bijna kalm—dese troupe schepen zijn wester vaerders tussen de* 40 *ende* 50 *sterck* (still weather, nearly calm—these troop-ships are western merchantmen between 40 and 50 strong), and *tussen de* 80 *en de* 90 *noort vaerders ende oost vaerders alle meest verbrandt* (from 80 to 90 Northern and East Indian merchantmen, nearly all burnt.) Other notes below *buijsen—Capt. Adelaer—*10 *a* 12 *schepen behouden—hamburger boeijer—Capt. Toll—Capt. Adelaer in brant—verbrandt wrack—oostijndisschip—wracken in de brandt—engels sloup schietend—Engels kidts* (herring boats—Capt. Adelaer—10 or 12 ships saved—Hamburg ship—Capt. Toll—Capt. Adelaer burning—burnt wreck—East Indiaman—burning wrecks—English sloop firing—English ketches).
Pencil and Indian ink, with pen outline in parts; folded; $8\frac{1}{4} \times 42$ in.
This drawing agrees in many respects with the picture by W. Van de Velde the elder at Hampton Court.
Following up the victory of St. James' day, 25 July, 1666, the English commanders detached Sir Robert Holmes, Rear-Admiral of the Red, with a small squadron to destroy the shipping at Vlie and Terschelling. Piloted by the traitor Laurens Heemskerk, he arrived on August 8 (old style) and destroyed about 150 merchantmen with fireships.
Bequeathed by Sir Hans Sloane, Bart., 1753.

[13–17] Drawings of the battle of Solebay (Southwold Bay), May 28 (O.S.), 1672, between the English fleet under the Duke of York, and the Dutch under De Ruyter. A French contingent on the side of the English took little or no part in the action, which was indecisive.

13. The Eve of the Battle of Solebay. The Dutch fleet sailing from r. to l., the artist's galliot in the foreground l. Inscribed *hier . . . . voor de wint naet voorlant te seyllen creusen moet ende te grijpen godt gave zijn segen ende heijl bewaer ons lieve varderlant, zijynde . . . . de* 6 *Junij* 1672 *pijnxtermaendag*—(Here . . . . having the wind to sail to Foreland . . . . must cruise and to take [the enemy's fleet] God give his blessing and salvation. Save our dear Fatherland. Being . . . . the 6th June, 1672, Whitsun Monday). Inscribed also with the names of the Dutch commanders *Vice Adl. Sweers—de heer De Ruyter—Vice Adl. de Liefde.* Under the galliot is *Van de Velde.*
Pencil and Indian ink; folded; $10\frac{1}{4} \times 63$ in.

14. The Battle of Solebay; from 7 to 9·30 a.m. Extended view of the English and Dutch fleets in action. In the distance l. the Zealand squadron and the French fleet. Inscribed *dynxdag van's morgens ten* 7(1) *uuren af en tot half tien toe* (Tuesday from 7 o'clock in the morning to half-past 9)—*Brakel soo van de bla adl. seer schadeloos aff raeckt nadat hij lang aen zijn boort vast gelegen had* (Brakel as he gets loose from the Admiral of the blue, very much damaged after having been a long time fastened to his ship)—*de schout by nacht haen seer reddeloos* (Rear Admiral Haen very much damaged).

Against the several ships are the names of English ships and commanders *Vis Adl. Spragg, root, Londen—duch de York de prins—root di siarles—blau Adl. Zantwits the royael James* (Vice-Admiral Spragg of the red, on the London—the Duke of York on the Prince—the Royal Charles of the red squadron—the Earl of Sandwich, admiral of the blue, on the Royal James); also of Dutch ships and commanders *L. ad. van Nes, de Eendracht—heer de Ruyter—Zeelant van Rotterdam—schip Schielandt—Sweers—de maeght van Dordrecht—l. schip Delft—fregadt Agatha.*

Pencil and Indian ink; folded; 14 × 91 in.

Van Brakel of the Great Hollandia, of 60 guns and 300 men, boarded the Royal James, of 100 guns and 800 men, for an hour and a half.

15. The Battle of Solebay; from 10 a.m. till noon. The same engagement, with fireships burning among the fleets, and the Royal James towards the l. on fire; the artist's galliot in the foreground; at the extreme l. in the distance the French fleet, hardly seen. Inscribed *vervolgens van* 10 *uur tot's middags toe*, and in another hand, *dit gesicht omtrent middachs* (further from 10 o'clock till noon—this view about noon)—*de fransen hier int verschiet bij na ofte veel grote mijlen van ons met de Zeeuwen doende zijnde—heeft* 4 *branders in brant geschoten dat wij gesien hebben als ick tegens de heer de ruijter ooch gesijt hebbe—van nes . . .—gad los door brander—Adl van blauw lag soo in brant sonder hulp bij hem dat nog geloof veel volck geblevén is—sweers—een ander adl blau di duke op di Michiel blau—root van de duch Yorck groot steng neder prins—root schout bij nacht de siarles—vis adl Liefde—gent—blau vis adl hebbende de louv.* (Here the French hardly in sight or many great miles away from us fighting with the Zealanders—has shot four fireships on fire as we have seen and I have said also to Heer De Ruyter—Van Nes [Lieut.-admiral] gets away by a fireship—the admiral of the blue [Sandwich] lay on fire without help near him and as I believe many died there—Sweers—[Vice-admiral of Van Ghent's squadron]—another admiral of the blue, the Duke of York on the St. Michael, blue—the Royal Prince, red flag of the Duke of York loses her topmast—Rear admiral of the red [John Harman] on the Royal Charles—Vice-admiral de Liefde—Van Ghent—Vice-admiral of the blue [Jos. Jordan] luffing). Below *teyckenaer van de Veldens gallijodt* (Van de Velde the draughtsman's galliot) *hier blijfft de Josua* (here is the loss of the Joshua).

Pencil and Indian ink; folded; 14¼ × 86¼ in.

At noon the Duke of York had to leave his ship, the Royal Prince, and went on board the St. Michael; in the following drawing his flag is seen on the latter ship.

16. The Battle of Solebay; noon. The same engagement, showing the English fleet, sailing from r. to l., with the Dutch beyond; the artist's galliot towards the r. Inscribed at the top with a note nearly effaced and only these words legible *middag . . . op dijnxdag de* 6(2) *Juni* 1672, *No.* 4. Below *duch de Yorck op de ander schyp de Michiel* (the Duke of York on the other ship, the St. Michael)—*veldens gallijodt—van de velde gallijodt. Ick was door de blaun esquadre afgesneden soodat de ruijter & tgeene omtrent hem was int verschiet gesicht most teickenen* (The galliot of Van de Velde. I was cut off by the English squadron of the blue, and so I had to draw De Ruyter and what was in his neighbourhood from a distance)—*staveren raeckt hier verre in die partije* (The Staveren gets here far into the battle).

Pencil and Indian ink; folded; 14 × 93 in.

The Staveren, Captain Daniel Elsevier, was taken by the English.

(1) Altered from 6.

(2) Altered from 7.

17. The Battle of Solebay; from 2 till 5 p.m. The same engagement, with the artist's galliot at the l. Inscribed (1) *geteickent van* 2 *uure tot* 5 *daer mede van tgeen in die tijt gepasseert is No.* 4.(2) (Drawn from 2 o'clock till 5, representing what happened in that time.) *Root vlag blijft ver af de prins op de voorsteng—gent—vis ad*^{l} *de liefde—heer ruyter—van nes—schram—vlag.* (The red flag [*i.e.*, squadron] remains afar off, the Prince's [flag] at the foretop —Van Ghent—Vice Admiral de Liefde—De Ruyter, etc.) *de duch op de Michiel—hier Londen naer onderrichting van de duch de Yorck selfs aen mij gedaen di charles—root—Londen alwaer de ducke op overgonk michiel* (the Duke of York on the St. Michael [these words were afterwards crossed out by the artist when he was in England]—here the London as the Duke of York himself instructed me—the Royal Charles — red — the London in which the Duke crossed — the St. Michael). Below, *Josuwa is gebleven—veldes gallijoot—fregat Hessen—schip Oosterwijck—schout bij nacht den Haen* (the Joshua sank—Van de Velde's galliot—the Dutch frigate Hessen—the Oosterwyk—Rear-Admiral Den Haen).
Pencil and Indian ink; folded; 14 × 70 in.

18. Visit of Charles II to the Fleet at Tilbury. A long view, looking across the river from Gravesend to Tilbury Fort, l., which is firing a salute. In the river a great number of men-of-war, dismasted, with flags flying and many boats plying among them; spectators on the bank in the l foreground. Inscribed with names of ships, *de Doris—de Londen—de Charles—de Duches —de Winsor Castle—de Breda—de Albemarle—de Royal Prins.* Numbered 3.
Pencil and Indian ink; folded; 11½ × 42¾ in.
This and the following drawing obviously belong to the same set. The Royal Standard on the yacht in No. 19 indicates the presence of the king. Hence it seems probable that the drawings belong to a set made by Van de Velde when accompanying Charles II on a visit to the fleet in 1673.

19. Visit of Charles II to the Fleet at Tilbury. A similar view from the Gravesend shore, from a point a very little further down the river; in the centre the royal yacht sails among the ships. Inscribed with names of ships.
Pencil and Indian ink; folded; 11½ × 42¾ in.

20. Part of the Fleet at Tilbury. View from the shore of the Breda, Royal Oak, Suffolk, Victory, Windriffe, and smaller craft lying in the Thames. Inscribed with names of ships.
Pencil and Indian ink; folded; 11½ × 26¾ in.
Apparently belonging to the same date and series as the last two drawings.
Nos. 13-20 were bequeathed by Sir Hans Sloane, Bart., 1753.

21. The Burning of Four Corsair Ships at Tripoli by Sir John Narbrough, January 14, 1676. The harbour of Tripoli, with four ships on fire, throwing a glare over the town on the other side of the water; English boats rowing near the ships. Inscribed, in a probably later hand, *Tripoli* 5 *Jan. alborgh—Tripoli, komander* 5 *Jan. alborgh vier turese schepen verbrant, een smernes varder bleef legge was bij naght met elf sloepen verbrant,* 2 *van der salopen quamen in acsi tegen een smal turese barckentijn noch een schip van tunnis massant man* (Tripoli 5 Jan. Albrough [Narbrough]—Tripoli, Commander Narbrough, 5 Jan., four Turkish ships were burned, one merchant ship of Smyrna remained, was burned by night with eleven sloops, two of the sloops attacked a small Turkish brigantine and another Tunis merchantman).
Pencil and Indian ink; roy., 11¾ × 17¾ in.
Purchased August 1874.

22. William, Prince of Orange and Princess Mary at Erith on their way to Holland, 19 November, 1677. A long view of the river. The yacht Mary with the prince and princess on board hoisting sail; the Greyhound ketch and the Portsmouth yacht at the l. of the Mary; the Navy, Anne, Catherine, and Charlotte, yachts, and the Soldier ketch, at the r.; small boats coming and going; other craft in the r. distance, Erith and the Thames shore behind. Inscribed above *geteickent op maenendach soo wij een*

(1) Most of the inscriptions on this drawing have been gone over in ink by some one who did not understand the Dutch, and who has made them partly illegible.
(2) Altered from 5.

weijnig tijt bij herith ten ancker gelegen hadden door stilte & een weijnig wint krygende onder seijl gaen No. 3 *seg No.* 10 (drawn on Monday when we had ridden at anchor a little time near Erith owing to the calm, and getting some wind we hoist the sails. For No. 3 read No. 10), and with names of the several vessels under each.

Pencil and Indian ink; folded; 12¾ × 40 in.

William married Mary, November 4, 1677. On Monday, November 19, they departed for Holland, and were accompanied by the King, the Dukes of York and Monmouth, etc., to Erith, where the yachts Mary, Charlotte, Catherine, Charles, Portsmouth, Anna, and Navy, were waiting, and where they embarked on the Mary. The elder Van de Velde made the journey with the Prince. A set of 24 drawings, recording incidents of the journey, is in the Boymans Museum; some are sketches made on the spot, others are elaborate drawings like this and the following.

23. The Prince and Princess of Orange Saluted at Sheerness, on their way to Holland, 20 November, 1677. The Mary in the l. foreground followed at some distance by the Catherine, Charlotte, Portsmouth, Navy, Greyhound, and Anne; in the distance Sheerness Castle firing a salute, which the Mary answers. Inscribed above *Soo wij dijnxdag smorgens sernesse passeeren & de prins van Orangie met eerschooten begroet wert. No.* 14. (As we pass Sheerness on Tuesday in the morning, and the Prince of Orange is welcomed with salutes. No. 14); and below *De marye alwaer den prins van orangie met de royaell princes doenmael in waren* (The Mary with the Princes of Orange and the Royal Princes on board), *het kasteel siarnesse* (Sheerness Castle) and names of the vessels under each. On the back *Van myn journael aen zyn doorluchtige hoogh van Orange* (From my journal made for his Serene Highness of Orange).

Pencil and Indian ink; folded; 12¾ × 32¾ in.

Nos. 22 and 23 were purchased January, 1872.

24. Ships at Deptford Saluting State-Galleys. The river, covered with state-barges rowing up from the l.; the shore r. is obscured by heavy smoke from the guns of anchored ships. Inscribed in ink by a later hand *Het paseren en de actij voor dettvort* (the passage and action before Deptford) and above one of the ships *vergadt* (frigate).

Pencil and Indian ink; folded; 7½ × 28⅝ in.

The presence of the state-barges shows that this does not represent a naval action, but the passing up the river of a state-procession saluted by men-of-war. The original pencil inscription on the drawing has been all but obliterated, but seems to read *passeren voor dettvort No.* 9, the words *en de actij* being a mistaken addition by the later hand.

Purchased June, 1854.

25. Album, containing drawings of marine subjects and sea-fights.

(1) Dover Harbour. With two men-of-war outside. Inscribed (over the French coast opposite) *Kales in Vranckrijck . . . . hieris de Trompetter* [*van*] *de . . . Troon van de duch de Yorck* (Calais in France . . . here the trumpeter of the . . . Throne of the duke of York), etc.

Pencil.

(2) The Dutch Fleet on its way to Denmark, 1658. Inscribed 1658 *de state floot die naer denmerke gingh tot assistensie van de coningh van denmerke* (1658 the fleet of the Netherlands which went to Denmark to assist the king of Denmark).

Pencil and Indian ink.

The inscription in ink is in the hand of the younger Van de Velde, and the drawing is perhaps also by him.

(3) The Dutch Fleet at the Battle of Four Days, 2 June, 1666. Inscribed *No.* 2 *Saterdach smorgens de* 12 *junij* 1666 *soo de statenvloot op den vijand avanceert hebbende de wint ruijmer alsoo veranderde en waren . . . .* (No. 2 on Saturday morning the 12th June [N.S.] 1666, the Dutch fleet advancing to the enemy, having a fair wind, so changing and were . . . .)

Pencil and Indian ink.

(4) The Dutch Fleet at the Battle of Four Days, 2 June, 1666. Inscribed *Saterdach smorgens vroug soo onse vloot leijt & wacht om te verwachten de afgedwaalde schepen & de heer tromp die op een ander schip was overgegaen & de engelse vloot hier boven ons verthoont die geen wint noch water over . . .* (Saturday early in the morning as our fleet lies waiting for the scattered ships and Admiral Tromp, who had gone on board another ship and the English fleet is seen here above us, which having neither wind nor water . . .)—*Conte Guisse en de prins van Munaco comen hier aen boort van de ruijter alsoo t' schip daer die heeren op geweest waren verbrant was te weten duijvenvoorde otto van treslon* (The Count de Guise and the Prince of Monaco come here in the ship of de Ruyter, the ship wherein these gentlemen had been, being burned, namely the Duyvenvorde, Captain Otto van Treslong).—*De engelse vloot zoo zij leijt en drijft passende op ons voornemen* (The English fleet as she lies and drifts, waiting for our decision).—*Adt. de ruijter pesiaert* (Admiral de Ruyter holds a council of war). *Vis Adt. Jan de liefde* (Vice-admiral Jan de Liefde).
Pencil and Indian ink.

(5) Battle of Lowestoft, June 3, 1665. Signed *W. V. V.* Inscribed *het 3 teickenende 2d actije & geschiedenis omtrent na 8 uren & 9 uren* (the 3rd drawing of the second action and event from about 8 o'clock to 9 o'clock) and with names of commanders.
Indian ink over pencil.

(6) The Battle of Four Days, June, 1666. Inscribed . . . . *actije soo de adt de Van Nes de engelse vloot* [the rest torn off].
Pencil and Indian ink.

(7) The Dutch Fleet, May 30, 1666. Distant view of the fleet two days before the battle. Inscribed *op woensdach de 9 junij* 1666 *tegen de avont zoo de wint . . . . & donderbuije . . . O. N. O. liep. No. 2.*) (On Wednesday June 9 [N. S.] 1666 in the evening as the wind . . . and thundershower . . . turned east-north-east. No. 2.)
Pencil and Indian ink.

(8) The Dutch Fleet, June 1, 1666. Inscribed *persiaering int cleijn op donderdach voormiddag de 10 junij* 1666 *de wint noch hebben de meest n. oost* (small war-council on Thursday before noon, June 10 [N. S.] 1666 the wind being mostly north-east).
Pencil and Indian ink.

(9) The Dutch Fleet, Two Days before the Battle of 1666. Inscribed *tleggen van di vloot te weten de 2 s . . . . adt. de ruijter met van nes . . . & tromp & van meppelen, geteickent op donderdach omtrent 5 a 6 uren soo de fictaly schepen na dunckerke gesonden werden* (The position of the fleet on the 2nd . . . . Admiral de Ruyter and Van Nes . . . . and Tromp and Meppel. Drawn on Thursday about 5 or 6 o'clock as the victualling ships were being sent to Dunkirk).—*Mijn gallijoodt den ouden W. Van de Velde* (my galliot, Van de Velde, Senior)—*det zijn de 2 dagen voor 't gvecht* 1666 *met de ruijter* (these are the 2 days before the battle of 1666).
Pencil and Indian ink.
Purchased October, 1877.

VAN DE VELDE, Willem the Younger (b. 1633, d. 1707). Painter; born at Amsterdam; pupil of his father and of Simon de Vlieger; worked at first in Holland; known to have been in England 1673; from 1677 employed by Charles II. in painting pictures of sea fights from his father's drawings; produced a great number of pictures, not only of naval actions but of marine subjects of all kinds, also a vast mass of drawings; revisited Amsterdam about 1686; died at Greenwich.

1. Burning of Dutch Ships at Terschelling. View of the Dutch ships, with the English fireships among them, taking fire; near the foreground the

crews of two Dutch men-of-war are jumping into boats or into the sea to escape the flames. Inscribed . . . *van ter schellingh en Vlie den* 19 & 20 *Augusti A°* 1666.

Indian ink and sepia over pencil with pen outlines; roy., 11¼ × 17¾ in.

See note on No. 12. of drawings by the elder Van de Velde. It is clear from the style of this drawing that it was not made before about 1680 or later, and probably the younger painter was not an eye-witness of the scene.

Purchased July, 1872.

2. The Dutch Fleet before the Battle of Lowestoft, May 23, 1665. A fleet in scattered order sailing from r. to l. Signed *W. V. V. J.* [Junior], and numbered 12. On the back *Dunsdaeg den* 2 *Junij* 1665, *dit aen malkar zeil*[*en*] *hoe de vloot met de preisse natelang tZil gaet* (Tuesday 2nd June 1665 [N.S], the assembling and how the fleet with the prizes afterwards sets sail).

This inscription has been gone over in ink by some one who did not understand Dutch.

Pencil and Indian ink; roy., 6⅜ × 16½ in.

Bequeathed by Sir Hans Sloane, Bart., 1753.

3. Sheerness. A wide view of the river with the castle and stranded vessels r., men-of-war of various sizes anchored l. Inscribed in a later hand *Sheerness.*

Pencil and Indian ink; folded; roy., 7⅜ × 34¼ in.

4. Shipping at Sheerness. A wide view of hulks and shipping in the river; low hills r. Unfinished.

Pencil and Indian ink; folded; roy., 8 × 37¾ in.

5. Boats in a Dutch Harbour. A row of fishing-boats moored to a jetty l. other craft on a calm sea r. Signed *W. V. V. J.*

Indian ink over pencil; folded; roy., 8¾ × 22½ in.

Nos. 3–5 were purchased December, 1857.

6. The Y at Amsterdam. The waters of the Y, thronged with shipping; a man-of-war l., another r. further off; fishing craft and small boats in the foreground; the towers and buildings of Amsterdam beyond, seen behind the masts. Signed *W. V. V.*

Pen and sepia, with Indian ink wash; roy., 8⅝ × 17¾ in.

Study for the painting made by the artist in 1686, formerly in the Schreyershoek meeting-room, now in the Rijksmuseum, Amsterdam.

Purchased October, 1849.

7. Dutch Men-of-War in a Breeze. A squadron tacking towards the r.; the Gouda is the nearest ship l., Van Ghent's flagship further off r. Inscribed *Gouda—Gent.* A date at the top has been almost entirely cut off; probably it read 3 *Junij*, 1672, *i.e.*, a few days before the battle of Solebay, in which Van Ghent commanded.

Pencil and Indian ink, strengthened in places with pen and sepia; roy., 10 × 17¼ in.

8. Dutch Fleet at Anchor. A ship, seen bow on, towards the r., with furled sails, victualling; beyond, in the offing, the rest of the fleet; in the foreground l. the artist's galliot, against which is written *velde.*

Indian ink over pencil, touched with pen and sepia; roy., 11 × 17⅜ in.

9. English Ships at Anchor. A flagship with a yacht at her stern; other ships further off r. and l.; boats near the foreground rowing to and from the ship.

Indian ink over pencil, touched with pen and sepia; roy., 10⅞ × 17⅝ in.

10. Two on one mount, roy., viz.:—

(*a*) A Launch. The hull of a man-of-war with the Royal standard and ensign floating in a harbour.

Indian ink over pencil, touched with pen and sepia; 8⅛ × 10¾ in.

(*b*) A Tower on the Coast. A low, round tower l. on a beach with breakwaters; a number of craft in the offing.

Indian ink over pencil; 7⅞ × 12⅝ in.

Nos. 7–10 were presented by John Henderson, Esq., January, 1863.

11. Two on one mount, roy., viz.:—

(*a*) English Fleet at Anchor. Seven ships at anchor, the flagship being the nearest at the l. Signed *W. v. d. Velde.*
Pen and sepia, with Indian ink wash; 5¼ × 7⅜ in.

(*b*) English Fleet Victualling. Five ships anchored, two nearer than the others, with victualling boats alongside. Signed *W. v. d. Velde.*
Pen and sepia, with Indian ink wash; 5¼ × 7⅛ in.
Purchased with the Sheepshanks collection, 1835.

12. An English Frigate Firing a Salute. A frigate sailing in a calm, seen from the stern, firing a salute as a boat pulls away from her l.; two boats r. and other craft in the offing. Signed and dated *W. v. Velde*, 1674.
Indian ink; roy., 6⅛ × 8¼ in.
Bequeathed by R. Payne Knight, Esq., 1824.

13. An English Flagship. An admiral's flagship, with the Royal standard at the main, lying at anchor towards the l.; two other men-of-war further off r.; a number of small craft in the foreground.
Indian ink; roy., 6⅜ × 12¾ in.
Purchased with the Sheepshanks collection, 1835.

14. A Frigate Furling Sail. A frigate seen from the stern, furling sail, while a boat approaches on each side, and a pinnace rows up from the l.; a barque in the near distance; calm sea.
Indian ink and sepia over pencil; roy., 8½ × 11¼ in.
Purchased October, 1872.

15. A Southern Port. A quay l. with a galley moored under the high walls of a fort; in the foreground three men bringing a boat to shore, and three others waiting on the quay; at the r. the forepart of an English ship furling sail. Signed *W. V. V. J.*
Indian ink, with pen and sepia outlines; roy., 8½ × 8 in.

16. Study for a Picture: On the Dutch Coast. A beach l., with fishing boats lying or floating in the shallow water; a few figures on the beach.
Indian ink, with pen and sepia outlines; roy., 6 × 8¼ in.
Nos. 15 and 16 were bequeathed by the Rev. C. M. Cracherode, 1799.

17. A Bay in Norway (?). View from the beach of a bay enclosed by rocky cliffs r. and low hills l.; towards the r. an English frigate anchored; near the foreground l. two cutters with sails furled. Signed *W. V. Velde, Junr.*
Indian ink; roy., 5⅜ × 10¼ in.

18. Scene on the Dutch Coast. A dogger hoisting sail r.; a number of other boats further off l. on a still sea; a man with a basket and a woman stooping in the shallows of the foreground.
Indian ink wash and pen; roy., 8⅝ × 12 in.

19. Yachts and Boats off the Coast. A yacht flying the Dutch flag among a crowd of other sails and rowing boats; still weather. Signed *W. v. Velde F.*
Indian ink; 6¾ × 12⅝ in.
Nos. 17–19 were bequeathed by R. Payne Knight, Esq., 1824.

20. View with distant Warships. An estuary, with a boat at anchor l., and another on a beach in the l. foreground; in the distance r. three warships and other vessels. Signed *W. v. V. J.*, and dated *den* 31 *meij*, 1666, *getekent*, *H–u.*
Indian ink; roy., 6 × 16⅛ in.
Purchased June, 1854, at the Woodburn sale.

21. Dutch Vessels being Towed. A brig l. and a frigate r. in tow of sloops. Numbered 27.
Indian ink; roy., 7½ × 12¼ in.

22. Fishing-boats and Men-of-War. A boat into which two men are pulling a net l.; further off r. a Dutch frigate and another in the offing; in the distance l. a church tower on the coast beyond shipping.
Indian ink over pencil; roy., 7½ × 12¼ in.

23. Galliots on Shore. A beach on the coast of Holland, with four galliots drawn up and men busy about them.
Pencil and Indian ink; roy., 9½ × 15¾ in.

24. Dutch Frigate in a Calm. A Dutch frigate l., with small boats about her stern, and a cutter sailing in front of her; a group of vessels r. Numbered 19.
Indian ink over pencil; roy., 8¼ × 12¾ in.

25. Gunboats on the Dutch Coast. Four small war-vessels at anchor l., a cluster of fishing-boats r.; men and boats on the beach in the foreground. Numbered 6.
Indian ink over pencil; roy., 6⅝ × 15¾ in.
Nos. 21–25 were bequeathed by Sir Hans Sloane, Bart., 1753.

26. Man-of-War and Fireship. A man-of-war with a fireship alongside of it bursting into flame; a boat is towing the fireship away l. to avert the danger; two other ships r.
Pencil; roy., 10½ × 17½ in.

27. Dutch Men-of-War. A man-of-war seen from the stern, with sails partly set; partly hidden by her beyond, another ship broadside on; a third r. at some distance.
Pencil; roy., 12¼ × 16⅝ in.

28. Fishing-boats at Anchor. Four boats, with sails furled, at anchor on still water; the nearest in the r. foreground, with two figures in a small boat near it.
Pencil, touched with Indian ink; roy., 14⅛ × 19¼ in.
Nos. 26–28 were purchased December, 1857. Formerly in the Paul Sandby collection.

29. Sheet of Studies and Notes on Composition. Five small studies for compositions of ships at sea. Inscribed *daer sijn veel groette opservasie in het beginne van den schilderij, ofte men het mest bruijn. ofte meest light wil maecke, moet men op het voorstel merken, als de loght ende de selfs natuer van koluer de linijes van son, en wint, als ooch de selfe hoegh ofte middelmaetigh, naer het schonst verkies van het goet. De schessen dan, van ordenansie ofte schepen onder seijl. Hier naer, ofte het doen van veele ick hebbe daertoe te verkiesse in den beginne. W. V. V. J.*, 1693. (There is much to observe in beginning a picture; whether you will make it mostly brown or mostly light, you must attend to the subject, as the air and the nature of its colour, the directions of sun and wind, whether the latter be strong or moderate, are to be chosen as may seem best. Then the sketching of the ordnance or ships under sail, and further whether many are to be done, I must make my choice in the beginning.) (1)
Pen and sepia; roy., 14½ × 9⅜ in.

30. Sheet of Sketches of Hulls of Boats and Ships. Inscribed with notes of colour.
Pen and sepia; roy., 11¼ × 9¼ in.

31. Sketch to Illustrate the Composition of a Marine Subject. A sea with ships and boats at various distances; marked with perspective lines. Signed *W. V. V. J.*
Pen and ink; roy., 7½ × 12 in.
Nos. 29–31 were purchased August, 1874.

32. Study for a Sea-piece. A stormy sea; in the foreground r. a tall rock, at the l. a man-of-war close-hauled with fore-topmast gone; in the distance r. a ship, l. a small vessel. Signed and dated *W. V. V. J.*, 1701.
Pencil; roy., 9⅜ × 15¼ in.

33. Study for a Sea-piece. A barque approaching from the l. in a rough sea, close-hauled; two small boats l.; two ships in the offing r., hill on a coast l. Signed *W. V. V. J.*
Black chalk and pencil on drab paper, heightened with white; roy., 11 × 14 in.

(1) The meaning of this sentence is obscure. It would be natural to translate *ordenansie* by 'arrangement,' 'ordonnance'; but it is difficult to make sense with this meaning to the word.

34. Two on one mount, roy., viz.:—
(*a*) Study for a Sea-piece. A galliot sailing r. in a fresh breeze; another l.
Pencil; 6⅜ × 8¼ in
(*b*) Study for a Sea-piece. A schooner l. sailing to the r. in a light wind; two ships on the horizon.
Pencil; 6⅜ × 8⅛ in.

35. Two on one mount, roy., viz.:—
(*a*) Study for a Sea-piece. A Dutch gunboat sailing r.; a ship under full sail in the offing l.
Pencil; 5¾ × 7⅝ in.
(*b*) Study for a Sea-piece. A frigate at the l., sailing away; a schooner and a barque in the distance.
Pencil; 6⅜ × 8¼ in.

36. Study for a Sea-piece. A two-masted vessel approaching in a rough sea two ships in the offing r. and l. Signed *W. V. V. J.*
Black chalk on drab paper, heightened with white; roy., 7 × 11¼ in.

37. Two on one mount, roy., viz.:—
(*a*) A Barque. A Dutch barque sailing l. with a dinghy in tow.
Pencil and Indian ink, touched with pen and sepia; 6½ × 7⅜ in.
(*b*) Firing a Salute. A man-of-war seen from the stern firing a salute l.; further off, part of a fleet of ships; boats rowing near the foreground on still water.
Pen and sepia, with touches of white; 5⅞ × 7½ in.

38. Two Studies of a Ship. Two studies of a man-of-war sailing away, seen from the stern; wind from the r.
Pen and ink, with Indian ink wash; roy., 11½ × 7 in.

39. A Cutter in a Breeze, An armed cutter sailing l. in a fresh breeze; two ships in the offing r.; cloudy sky.
Pen and ink, with Indian ink wash; roy., 6 × 7⅝ in.

40. Two on one mount, roy., viz.:—
(*a*) Boats in a River. Cutters and small boats at the mouth of a channel, looking out to open sea.
Pen and sepia, with Indian ink wash; 4¾ × 7⅜ in.
(*b*) A Naval Squadron. A ship of the line with a frigate and gunboat r., another frigate l., and a galliot near the r. foreground. Signed and dated *W. V. Velde J.*, 1704.
Pen and sepia, with Indian ink wash; 5¼ × 8 in.

41. Two on one mount, roy., viz.:—
(*a*) A Naval Engagement. Dutch and English ships in action at some distance.
Pen and sepia; 2⅝ × 5¾ in.
(*b*) Men-of-War at Sea. A ship of the line sailing away l.; another at some distance r.; other craft in the offing. Signed and dated *W. V. V. J.*, 1704.
Pen and sepia; 6 × 7 in.
Nos. 32-41 were bequeathed by Sir Hans Sloane, Bart., 1753.

42. Study for a Sea-piece. A ship with rigging torn and mizzen-mast gone tossing in a stormy sea; another partly seen beyond heaving waves r. Signed and dated *W. V. Velde J.*, 1706.
Pen and sepia; roy., 6 × 8¾ in.
Purchased with the Sheepshanks collection, 1835.

43. Two on one mount, roy., viz.:—
(*a*) Sketch of a Schooner.
Pencil and Indian ink; 3½ × 3⅝ in.
(*b*) Study for a Picture. An English cutter at anchor r.; a ship beyond, under cliffs, with a castle on a promontory; other vessels l.
Pencil and Indian ink; 3⅝ × 7¼ in.
Purchased December, 1857.

44. Study for a Sea-piece. Two Dutch galliots sailing toward the l. in a breeze; an armed cutter beyond r.; a man-of-war and other craft in the offing l.
Pen and sepia, with Indian ink wash; roy., 5 × 8 in.

45. A Wreck: Study for a Sea-piece. A coast with huge outlying rocks, among which r. a ship is breaking: sailors on the rocks in the foreground; further off, two ships near the breakers. Signed *W. V. V. J.*
Indian ink; roy., 6 × 7⅞ in.
Nos. 44 and 45 were bequeathed by R. Payne Knight, Esq., 1824.

46. Two on one mount, roy., viz.:—
(*a*) Scene in an Estuary. The mouth of a channel looking out to sea; a sloop at the mouth of the channel, and two boats near the foreground, three men on the bank l.; ships and boats in the distance. Signed *W. V. V. J.*
Pen and sepia, with Indian ink wash; 6⅛ × 7¼ in.
(*b*) A Squadron at Anchor. Ships at anchor at some distance; a Dutch yacht or armed cutter near the foreground r. and another l.
Pencil and Indian ink wash, partly touched with pen and sepia; 6⅛ × 11⅜ in.

47. Study for a Sea-piece. A galliot at a jetty r., another at the l. sailing away; a man-of-war in the distance l. Signed *V. V. J.*
Pencil; roy., 7½ × 10½ in.
Nos. 46 and 47 were presented by John Henderson, Esq., January, 1863.

48. Two on one mount, roy., viz.:—
(*a*) Study for a Sea-piece. Two galliots approaching with a breeze from the l.; a frigate in the distance r. and other craft in the offing.
Pen and sepia, with Indian ink wash; 4 × 6⅛ in.
(*b*) Scene on the Coast. Two fishing-boats at anchor l.; a man taking oars to a boat in the foreground r.; low coast in the distance r.
Pen and sepia, with Indian ink wash; 3½ × 6⅜ in.
Bequeathed by the Rev. C. M. Cracherode, 1799. From the Lankrink collection.

49. Study for a Sea-piece. A yacht seen from the stern, with a boat rowing from it to the l. foreground; a cluster of galliots and boats beyond.
Pen and sepia, with water-colour wash; roy., 6¼ × 5¼ in.
Purchased with the Sheepshanks collection, 1835.

50. Two on one mount, roy., viz.:—
(*a*) A Man-of-War on a calm sea.
Pen and sepia sketch; 3½ × 4⅛ in.
(*b*) An English Squadron. A ship of the line moving away under sail: with sloop r. and other ships of the fleet in the offing l. Signed *W. V. V.*
Indian ink over pencil; 8⅛ × 6 in.
Bequeathed by Henry Vaughan, Esq., August 1900.

[51–65] Studies of ships and hulls, chiefly men-of-war.

51. Two English Ships of the Line.
Pencil and Indian ink; roy., 11½ × 15¾ in.
Presented by John Henderson, Esq., January, 1863.

52. Two English Ships of the Line.
Pencil and Indian ink; roy., 11⅝ × 15⅝ in.
From the Paul Sandby Collection.

53. A Ship of the Line.
Pencil; roy., 14¾ × 17½ in.
From the Paul Sandby Collection.

54. A Ship of the Line. Inscribed *happie return, rebylt black Wal* [Blackwall].
Pencil, touched with Indian ink; roy., 14¼ × 17 in.
From the Paul Sandby Collection.

55. Sterns of three English Ships of the Line.
Pencil; roy., 14¼ × 19½ in.
From the Paul Sandby Collection.

56. Hull of a Ship of the Line. Signed *W. V. V. J.*
Pencil; roy., 12⅜ × 16¼ in.
Nos. 52–56 were purchased December, 1857.

57. Hull of a Frigate. Signed *W. V. V. J.*
Pencil; roy., 9½ × 14 in.

58. A Merchant Ship.
Pencil and Indian ink; roy., 9½ × 11⅛ in.
Nos. 57 and 58 were presented by John Henderson, Esq., January, 1863.

59. Hull of the "Woolwich." Inscribed *The Whoole withs* 1676 *maert* 22.
Indian ink; roy., 8⅝ × 11¼ in.

60. Hull of a Dutch Frigate, the "Sol." With a sun carved on the poop, and above *De Soll is myn naem.* Signed *W. V. V. J.*
Pencil and Indian ink; roy., 9⅛ × 15½ in.

61. Hull of a Frigate. Signed *W. V. Velde J.*, and inscribed *adm. van Vrieslant* 1665.
Pencil and Indian ink; roy., 12⅜ × 16 in.

62. Stern of a Ship. On the upper part is a view of the country house, after which the ship was named.
Indian ink and pencil; roy., 14⅜ × 11⅜ in.
Nos. 59–62 were bequeathed by Sir Hans Sloane, Bart., 1753.

63. Hull of an East Indiaman of Amsterdam. With a carving of a female saint on the poop, and the arms of Amsterdam.
Pencil; roy., 12¾ × 19¾ in.

64. A Sloop-of-War, the "Soldier." Inscribed *de soldate.*
Pencil; roy., 12¼ × 15⅝ in.
Nos. 63 and 64 were bequeathed by R. Payne Knight, Esq., 1824.

65. Yacht offered by the State of the Netherlands to the Queen of England. The hull of the yacht. Inscribed *het jaght dat aen de Koningin van Engelant wiert vereert van desen stad* (the yacht which was offered to the Queen of England by this state). Signed *W. V. V. J.*
Indian ink; imp., 18¾ × 34 in.
Purchased August, 1874.

66. Fire of Terschelling, 1666. A wide view from a height of the Dutch fleet of merchantmen in the straits being destroyed by the English fireships, and in the distance l. the village of Terschelling in flames; in the foreground Dutch boats landing their crews, and at the r. a land-mark on a sandy spit. Inscribed above l. *hier het dorp van der schelling in de brant beneffens eenig clein vaertuijg* (here the village of Terschelling burning and some small ships); at the side *hier boven schelling haer* 10 *a* 12 *schepen behouden end gesalveert*—3 *genueesvaerders* (here to the south of Terschelling 10 or 12 ships remained and were saved—3 Genoese merchantmen)—*hier zijn verbrant in deze . . . soo wester and ooster als noortvaerders over* 19 *schepen* (here were burned in these . . . western and eastern as well as northern merchantmen more than 19 vessels.)
Indian ink over pencil, with pen outlines in parts; folded; imp., 22¾ × 34¼ in.
This drawing has been squared for transference to panel or canvas: the paper has been torn in several places.
For the event portrayed, see note on No. 12 of drawings by Van de Velde the Elder.
Purchased August, 1874.

67. Arrival of Mary of Modena in the Thames. A long view of the river with a crowd of state barges in the foreground; in the centre the King, followed by the Duke of Monmouth, is being handed by the Duke of York from the royal barge into the barge conveying the Duchess; near this r. the Duke and Duchess of York are represented passing from their own barge to the King's; beyond l. three men-of-war firing salutes; smaller vessels r. Inscribed *de koning komt bij de jonge duchesse van jorck uijt zijn baersie in de duck baersie over* (the King coming to the young Duchess of York from his barge into the Duke's barge) and *ducke de jorck met de duchesse gaen hier*

over met 't konin[x ro]jael baersie & paseren alsoo de rivier tot (the Duke of York and the Duchess pass here in to the King's royal barge and travel so on the river to . . . .).

Indian ink with pen outlines; folded; imp., 11⅝ × 44 in.

Purchased August, 1879.

68. Destruction of French Ships after the Battle of La Hogue, May, 1692. Scene in the bay of La Hogue; towards the r. three French ships of the line are catching fire from English fireships brought alongside; nearer, in the centre and at the r., are two other fireships with boats pulling to and fro; in the r. foreground some rocks, a boat full of struggling men, and floating wreckage; in the l. distance the English fleet. Signed and dated *W. V. V. J.* 1692, and inscribed *Het branden der franse schepen in La Hogue No.* 5. 1692. 1. 2. 3. *Junij.*

Pen and sepia with Indian-ink wash; imp., 11⅝ × 18⅜ in.

See note on the next drawing. It is doubtful if the artist was actually present at the battle.

69. Destruction of French Ships at La Hogue, May, 1692. Five French ships of the line at anchor in the bay of La Hogue towards the r.; near the foreground an English fireship from which boats are plying to attack and burn the French men-of-war, one of the latter at the r. being already on fire: in the distance l. the English fleet. Inscribed at the top *La Hogue* 1692. 1. 2. 3. *Juni.* Signed and dated below *W. V. Velde, J. A°* 1701.

Indian ink and sepia, with pen outlines; imp., 9¾ × 17 in.

On May 19, [O. S.] 1692, Admiral Edward Russell with an English and Dutch fleet of 99 sail defeated de Tourville with his fleet of 44. After the battle three French ships ran ashore near Cherbourg, twelve took refuge in the bay of La Hogue and were burnt by the boats under the command of Vice-Admiral Rooke. The latter incident is here represented. As the inscription shows, this drawing was made nine years after the event.

Nos. 68 and 69 were purchased July, 1872.

70. James, Duke of York, Going on Board his Ship at Gravesend, 1672. A long view looking down the Thames; forts on either bank r. and l.; the river crowded with men-of-war all firing a salute, the nearest ship in the centre being that of the Duke of York, with his barge alongside r.; a number of state barges rowing to and fro in the foreground; at the r. a little crowd on a pier above the landing-stairs, and men and boats below.

Indian ink over pencil, with pen outlines in parts; ant., 12¾ × 43⅜ in.

Purchased June, 1854, at the Woodburn sale.

Attributed to Van de Velde the Younger.

Coast Scene. View looking along a flat coast; calm sea l., cottages on sand hills r., figures and boats on the beach.

Pen and sepia; roy., 9¾ × 19⅜ in.

Presented by John Henderson, Esq., January, 1863.

Coast Scenes; two Sketches on one Sheet. View of the mouth of a river looking out to sea; fishing boats on the river or grounded on the sandy banks; below, boats drawn up on the sands r., and sea with vessels in the offing l. (Similar sketches on the back.)

Pen or brush and sepia; roy., 8 × 12⅛ in.

Probably by the same hand as the last, but not by either Van de Velde.

Purchased with the Sheepshanks Collection, 1835.

After Van de Velde the Younger.

A Fleet at Sea. A fleet sailing away; at the l. a ship of the line near the foreground, at the r. a sloop.

Indian-ink wash and pen; roy., 10¼ × 17 in.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Dutch Shipping in a Breeze. Three galliots r., two frigates l.; cloudy sky.

Indian-ink wash and pen; roy., 7 × 11⅛ in.

This drawing and the last seem to be copies from the younger Van de Velde made by the same hand, perhaps by Charles Brooking [q. v.].

Bequeathed by Henry Vaughan, Esq., August, 1900.

VAN DIEST, Adrian (b. 1655, d. 1704). Painter and etcher; born at the Hague; pupil of his father, a marine painter; came young to London; painted views in the west of England for the Earl of Bath; painted portraits and etched a few landscapes; died in London.

1. Study for a Landscape, with a Fisherman. A fisherman with a net l. wading in a lake or river; clumps of trees on the bank beyond; bushes on a sloping bank r.
   Black and white chalk on bluish paper; roy., $8\frac{5}{8} \times 10\frac{5}{8}$ in.
   Bequeathed by R. Payne Knight, Esq., 1824.

VAN DYCK, Anthony (b. 1599, d. 1641). Painter and etcher; born at Antwerp; pupil of H. Van Balen; assistant of Rubens from before 1619; visited England 1620; worked in Italy, especially at Genoa, Rome and Venice from 1621 till about 1627 [1]; at Antwerp, from about 1627 to 1632, painting chiefly sacred subjects and mythology, besides some of his finest portraits; in London 1632–34, and again (after an absence in the Netherlands) 1635–40, painting the royalty and nobility in a splendid series of portraits, which created a new tradition of painting and had a paramount influence on the English school; famous also as the author of a set of etched portraits, the nucleus of the 'Iconographie' engraved after his designs.

The following drawings are arranged in classes; first, studies for compositions and for figures in compositions (including studies after other masters); next, portraits; and lastly, landscape studies. Within these classes the arrangement is approximately chronological.

[1–19] Studies for Compositions.

1. Head of a Saint in Prayer. Head of a saint with a small beard, monk's tonsure and cowl, seen nearly in profile turned to the l., with gaze fixed in painful intentness and lips apart; his hands are clasped before him. Probably a study for a Saint Francis. Inscribed *Dyke*.
   Black chalk on brownish paper, heightened with white, and broadly touched with brush and bistre; roy., $14\frac{5}{8} \times 10\frac{1}{2}$ in.
   Very close to Rubens in manner, but undoubtedly by Van Dyck.
   Bequeathed by R. Payne Knight, Esq., 1824.

2. Mucius Scævola. A circular composition. At the r. Mucius stands thrusting his hand and dagger into the fire that burns on an altar, while he looks defiantly at Porsena seated on his throne l.; at the back a number of guards look on in wonder or hold their noses against the stench of burning flesh; at the foot of Porsena's throne a boy supports the body of the man killed by Mucius, and beside these l. a soldier stands leaning on his shield.
   Numbered iii., presumably as one of a series.
   Pen and bistre; roy., circle, $8\frac{5}{8}$ in. diam.
   Purchased June, 1860. Formerly in the Lawrence collection.

3. Study for a Picture of The Entombment. A composition of six figures: a disciple at the r. lifts the body of Christ by the arms, another l. by the legs; behind in the centre the Virgin lays her hand on her Son's forehead; behind her the head of St. John partly appears: at the l. stands Joseph of Arimathaea.
   Brush and Indian-ink sketch, partly touched with water colour; roy., $9 \times 7\frac{3}{8}$ in.
   Purchased September, 1895, with the Malcolm collection. Formerly in the Charles I., Lord Arundel, Lely, Paul Sandby, Jolles and Leembruggen collections.

[1] M. Max Rooses ('Antoine Van Dyck,' Paris, 1902) thinks that the artist returned to Antwerp in 1622 owing to the dangerous illness of his father, after whose death he returned to Italy.

4. Sheet of Studies; The Magdalen in Penitence, etc. The Magdalen, a nude figure, wrapped in a single drapery, and streaming hair, kneels facing l. with one hand outstretched and the other on her bosom; the suggestion of a tree r. Above, a sketch for the head of the saint, turned more towards full face. At the l. a sketch of a dog scratching itself, and a slight sketch of a man playing a lute.

   Pen and sepia with brush work added; roy., 7¼ × 9 in.

   Rev. Sheet of Studies for an Adoration of the Shepherds. At the r. the Virgin seated with the child on her lap, facing to front; three figures behind and two at the r. (these last mostly cut off by the edge of the paper) roughly indicated in attitudes of wonder and worship. At the l. a study for the head and drapery of the Virgin, and for two figures coming from behind, one lifting his hat, the other pointing with his hand.

   Pen and sepia.

   Bequeathed by R. Payne Knight, Esq., 1824.

5. The Entombment of Christ; after Titian. A study from the famous picture by Titian, now in the Louvre, formerly in the collection of Charles I. who bought it from Mantua with most of the Gonzaga collection. The study shows some variations in detail from the original, and parts of the composition are cut off at either end.

   Pen and bistre over black and red chalk, heightened with white: roy., 10⅝ × 13¼ in.

   Purchased May, 1900. Formerly in the Lankrink and Warwick collections.

6. Head of the Madonna; Study for the Picture at Bridgewater House. Head of the Virgin inclined a little r. and looking upwards, with lips parted; drapery covers the back of the head and falls over the shoulders.

   Red and black chalk; roy., 7¾ × 5⅝ in.

   Study for the picture at Bridgewater House of the Madonna with the Child standing on her knees, of which there are several repetitions.

   Purchased March, 1847.

7. The Holy Family; Study for a Picture. The Virgin kneeling r. supports the infant Jesus who, standing on a cradle, lifts his hand to bless the child John Baptist kneeling l.; near the cradle r. is a lamb; behind l., St. Elizabeth kneels and looks on wondering; at the r. St. Joseph stands leaning on a pedestal and reads in a book; beyond, the suggestion of a pillar.

   Pen and ink; roy., 8¾ × 8 in.

   Presented by W. Fawkener, Esq., 1799.

8. Cassandra Dragged from the Temple of Pallas (?) Scene outside a temple, the portico of which rises r.; in the centre a woman, with dishevelled hair and dress, struggles violently against two men who are thrusting her onwards, while a third figure, already fallen, on the temple steps, clings to her robe and is dragged with her; at the l. a man in armour (Ajax) rushes up drawing his sword; and behind him are two men, one following him with imploring gesture, the other apparently a protesting priest; on the steps of the temple behind the group a woman stands with arms thrown up, and a man beside her.

   Pen and bistre, with bistre wash; roy., 7⅜ × 11⅞ in.

   Reproduced in Cust's 'Vandyck,' p. 170.

   The subject of this study is uncertain, but it is not improbable that it represents the carrying off of Cassandra in the Sack of Troy, as described in the Æneid, Book II. The Death of Polyxena has also been suggested.

   Purchased with the Malcolm collection, September, 1895. Formerly in the Leembruggen collection.

9. The Triumph of Love. Venus, clothed in flowing robes, sits on a bank near a tree-stem r., holding two arrows in her hand; at her feet sits Hercules whose hands a cupid ties behind his back, while Mars l., similarly pinioned, leans back on one knee and turns as if in homage to Venus, two cupids holding him prisoner, and a third at the l. grasping his sword and shield; at the r. a satyr throws fruit from a basket into the lap of a boy, past whom a cupid advances, bow in hand, toward the captive gods; two other cupids kiss in the r. foreground; between the satyr and Venus, a woman, half-seen,

holds up her finger: a landscape with distant mountains l. Signed *A^n. Van Dyck F^t.*
Pen and bistre, with pale bistre wash; roy., 8½ × 12¼ in.
Reproduced in Cust's 'Van Dyck,' p. 170.
Purchased with the Malcolm collection, September, 1895.

10. Fragment of a Classical Subject. A group of three nude female figures crouching: two turned r. with arms outstretched, the third seen from the back and holding drapery over her face.
Pen and bistre over black chalk, touched with white; roy., 6¾ × 5¾ in.
Probably after a design by Polidoro da Caravaggio.
Bequeathed by R. Payne Knight, Esq., 1824.

11. Time Discovering Truth. Time, carrying his scythe, lifting the nude form of Truth; both figures float in the air above a rocky chasm.
Pen and bistre over black and red chalk, with bistre wash; roy., 5⅛ × 2½ in.
Bequeathed by R. Payne Knight, Esq., 1824. Formerly in the Richardson collection.

12. Two on one mount, roy., viz.:—
(*a*) Illustration to the Lives of Saints. A Virgin martyr standing between two other martyrs; all three bear palms. Above, three boy-angels with chaplets of flowers. Signed *A. V. D.*
Pen and bistre, with bistre wash; 5⅞ × 4¼ in.
(*b*) Illustration to the Lives of Saints. St. Gregory standing, book in hand, and looking up to the Holy Dove descending; beside him l. a young soldier-martyr carrying a palm-branch; behind r. another soldier-martyr, bearded, also with a palm; nearer the foreground a boy holding St. Gregory's tiara. Signed *A. Van Dyk.*
Pen and bistre, with bistre wash, heightened with white; 6 × 5¼ in.
Purchased with the Malcolm collection, September, 1895.
Formerly in the Mariette and Lawrence collections.

13. Four on one mount, roy., viz.:—
(*a*) St. Rosalie Crowned by the Madonna and Child. The saint kneels l. with hands folded on her breast, looking up, while the Infant Christ on his mother's knee, appearing on a cloud r., crowns her with roses.
Pen and bistre, with bistre wash; 3¾ × 2½ in.
(*b*) Scene in the Life of a Saint. A young man with flowing hair cutting with chisel and mallet an inscription on a rock l.; an angel r. stands watching him.
Pen and bistre, with bistre wash; 3¾ × 2¾ in.
(*c*) The same design reversed. The same design lightly traced and hastily sketched over, with modifications; the two figures brought nearer together.
Brush and bistre over pencil tracing; 3⅞ × 3 in.
(*d*) St. Dorothea (?). A young female saint kneeling l. beside a rock on the sea shore, and receiving a basket of flowers from an angel appearing r. on a cloud.
Pen and bistre, with bistre wash; 3⅝ × 3 in.
Purchased with the Malcolm collection, September, 1895.

14. The Death of Adonis. Venus r. bending over and holding up in her arms the lifeless body of Adonis, whose head falls backward; Cupid l. kneels on the ground and kisses the wound in Adonis's thigh.
Pen and bistre, with bistre wash and touches of white; roy., 8⅛ × 6 in.
The composition and attitudes of the group are adapted from the famous antique sculpture of Diomed holding the body of Ajax.
Purchased with the Malcolm collection, September, 1895. Formerly in the Lawrence and Hawkins collections.

15. Study for a Picture; Christ Nailed to the Cross. In the foreground Christ is about to be nailed to the cross; a kneeling soldier r. holds the legs, another lays the l. hand on the cross, a third l. is about to hammer the nail in the other hand, while a fourth assists from behind; an officer on horseback r. superintends, another horseman partly seen behind him holds a floating banner; in the background rise the two tall crosses on which the thieves

hang, and on a ladder set against the cross at the l. stands a man with a stick or whip; below him three other figures partly appear, one holding the inscription headed I. N. R. I. Signed *A. V. Dijck f.*

Pen and bistre, with bistre and Indian ink wash; roy., $8\frac{3}{4} \times 6\frac{1}{2}$ in.

Bequeathed by R. Payne Knight, Esq., 1824.

16. Design for Ornament. Two Cupids leaning forward to embrace each other, supported by ornamental work of leaves, and with a sunflower above.

Brush and bistre on brownish paper, heightened with white; roy. $5\frac{3}{8} \times 6\frac{3}{4}$ in.

Bequeathed by R. Payne Knight, Esq., 1824. Formerly in the Reynolds collection.

17. The Judgment of Paris. Paris seated on a bank under a tree, a dog beside him l. looking r. at the three goddesses (unseen); behind him stands Mercury, holding the caduceus in one hand and the apple in the other.

Pen and bistre sketch; roy., $9 \times 6\frac{1}{4}$ in.

A hasty sketch of inferior quality, but possibly genuine.

Presented by W. Fawkener, Esq., 1799.

18. Studies for a Painting of the Crucifixion. Study of the body and legs of the figure of Christ on the cross, the head slightly sketched in; below, a study of the arms raised at a higher angle; above at the l. a slight sketch of a female bust. Signed *A. V. Dyck.*

Black chalk on gray paper, heightened with white; atl., $22\frac{1}{4} \times 17\frac{1}{4}$ in.

Study for the painting now at Prior Park College, Bath.

Bequeathed by the Rev. C. M. Cracherode, 1799.

19. Study for a Painting of the Lamentation over Christ. The body of Christ reclining on a bank of earth, the head and shoulders supported l. by the arms of St. John (whose l. arm alone is drawn in); at the r. a separate study for St. John's head.

Black chalk on gray paper, heightened with white; atl., $21 \times 17\frac{3}{4}$ in.

Reproduced by the Vasari Society, 1907. The picture is now in the Berlin Gallery.

Purchased March, 1875. Formerly in the Lankrink, Richardson and Hudson collections.

[20–66.] Portrait studies.

20. Erycius Puteanus. Half-length, facing to front, seated at a table, with l. hand turning the pages of a book; head in three-quarters turned r. and looking r.; bookshelf behind l., curtain r. On the margin below a slight study for the hand. Inscribed in a later hand *Puteanus. Van Dijck f. Obit. A°* 1646.

Drawing for the engraving by P. de Jode, in the original issue of the 'Iconographie' (No. 36 of Wibiral's catalogue).

Erycius Puteanus, historian of the Netherlands and professor at Louvain: b. 1574, d. 1646.

Purchased with the Malcolm collection, September, 1895. Formerly in the Hudson collection.

21. Nicholas Rockox. Bust in an oval, the head in three-quarter face turned r., eyes looking full; frilled ruff.

Brush and bistre, with bistre wash, over black chalk; oval; roy., $7\frac{1}{2} \times 6\frac{3}{8}$ in.

Drawing for the engraving by P. Pontius in the later issue of the 'Iconographie' (Wibiral, No. 115).

Nicholas Rockox, nine times burgomaster of Antwerp, b. 1560, d. 1640.

Purchased with the Malcolm collection, September, 1895. Formerly in the Lagoy, Dimsdale, Lawrence, Verstolk and Leembruggen collections.

22. Hubert van den Eynden. Half-length, leaning against a wall r., the body turned to front, the head to l., nearly in profile; l. arm resting on a sculptured head.

Black chalk, with Indian ink wash; roy., $8\frac{1}{8} \times 6\frac{1}{4}$ in.

Drawn for the engraving by L. Vorsterman in the original issue of the 'Iconographie' (Wibiral, No. 80).

Hubert van den Eynden was a sculptor of Antwerp.

Bequeathed by Henry Vaughan, Esq., August, 1900. Formerly in the Mariette and Lawrence collections.

23. Sebastian Vrancx. Three-quarter length standing, facing to front, the head in three-quarter face turned l. and looking l.; the r. hand pointing r.; sword hilt under l. arm. Inscribed *Sebast. Franck.*
Black chalk; roy., 10 × 7¼ in.
Drawn for the engraving by S. a Bolswert in the original issue of the 'Iconographie' (Wibiral, No. 25).
Sebastian Vrancx, painter, b. 1573 at Antwerp, was a fellow-pupil with Rubens of A. van Noort; painted battle pieces, landscapes, church interiors, etc.; also wrote comedies and poems; died 1647.
Purchased with the Malcolm collection, September, 1895. Formerly in the De Vos collection.

24. Adam de Coster. Half-length, directed l., the head turned nearly in full face and looking somewhat r.; l. hand behind him, r. hand resting on the base of a pillar.
Black chalk; roy., 9 × 6⅝ in.
Reproduced in Cust's 'Vandyck,' p. 164.
Engraved by Pieter de Jode for the original issue of the 'Iconographie' (Wibiral, No. 31). This drawing is a copy, or perhaps more probably a repetition by the artist, of a drawing, still finer in quality, in the Städel Institute at Frankfort.
Adam de Coster, b. at Mechlin 1586, painted scriptural, historical and domestic subjects, especially night effects; worked at Antwerp, where he died, 1643.
Purchased with the Malcolm collection, September 1895. Formerly in the Garle collection.

25. Hendrik Liberti. Head and bust, directed to front, the beardless face turned a little r. but looking full; l. hand brought across the body and holding a paper.
Black chalk, with some red chalk in the background; roy., 9⅞ × 7½ in.
Study for the painting now in the Prado Gallery, engraved by Pieter de Jode for the 'Iconographie' (Wibiral No. 172). There are several repetitions of the painting at Munich, Vienna, in the Duke of Grafton's collection, etc. In the picture Liberti holds a score of music and wears a long gold chain. Hendrik Liberti, organist of the cathedral at Antwerp, was a special friend of the artist's.
Purchased July, 1855.

26. Portrait of a Lady. Whole-length, standing by a table on which the l. hand rests; the lady is turned to front and r., the face in three-quarters turned r., eyes looking full; low bodice with wide lace collar, black satin dress; curtain behind.
Pen and ink, shaded with Indian ink; roy., 11½ × 6⅛ in.
Bequeathed by Henry Vaughan, Esq., August 1900. Formerly in the Dimsdale and Lawrence collections.

27. Wolfgang Wilhelm, Prince of Pfalz-Neuburg. Whole length, standing directed to front and l., the head in three-quarter face, turned l., r. hand holding ribbon of the Golden Fleece, l. hand on dagger hilt; big dog l.
Black chalk on greenish gray paper, touched with white; roy., 17⅝ × 11⅛ in.
A rather slight sketch, much rubbed and in parts almost obliterated, for the picture painted 1628, now in the Munich Gallery.
Wolfgang Wilhelm, Duke of Jülich and Cleve, had in 1628 just been raised to the independent sovereignty of Neuburg in the Palatinate.
Purchased December, 1845. Formerly in the Lankrink and Hudson collections.

28. Orazio Gentileschi. Half-length standing directed l., the face in three-quarters with eyes looking full; wearing cloak with deep collar, l. hand held out as if pointing, r. hand on breast. Signed *Vandijck fecit* and inscribed *Horatius Gentileschi pictor celeberrimus apud mag: Britt: R.*
Black chalk, with Indian ink wash in the shadows; roy., 9⅝ × 7 in.
Drawn for the engraving by L. Vorsterman in the original issue of the 'Iconographie' (Wibiral No. 83). Some rather weak retouches with the pen may be by the engraver.

Orazio Gentileschi, painter, chiefly of sacred subjects, b. 1562 at Pisa; worked in Rome, Turin and Genoa, and in Paris; brought over by Buckingham to England 1626; painted ceilings for the King and nobility, and also bought pictures for Charles I's collection; d. in London 1647.

Bequeathed by the Rev. C. M. Cracherode 1799. Formerly in the Hudson Collection.

29. Henrietta Maria, with the Princess Mary. Whole length, seated, facing to front, holding the baby princess on her knee; the head turned l.; a a small dog leaping up l.

Black chalk on greenish-gray paper heightened with white; roy., $14\frac{7}{8} \times 9\frac{1}{2}$ in.

Chiefly a drapery study; the drawing has been rubbed, and the head of the queen is almost obliterated, but seems never to have been more than faintly indicated.

Study for the large double portrait of Charles I and Henrietta Maria with the infant Prince Charles and Princess Mary, in the Royal collection, Windsor; painted 1632; engraved by B. Baron.

Purchased June 1860 at the Woodburn sale. Formerly in the Lankrink, Richardson, Hudson, Reynolds and Lawrence Collections.

30. Charles I on Horseback with M. St. Antoine. The King in armour on horseback under an archway, with M. St. Antoine holding his helmet r. Summary study for defining the attitudes of the figures.

Black chalk on greenish gray paper, heightened with white, roy., $15\frac{5}{8} \times 11\frac{1}{8}$ in.

First sketch for the picture painted for the King about 1633, now at Windsor.

Purchased May 1885. Formerly in the Richardson, Hudson, Reynolds, and William Russell Collections.

31. Study for the Horse in the Same Picture. With a separate study one of the forelegs. (Drawn on three pieces of paper, two overlapping.) Numbered VIII.

Black chalk on greenish-gray paper, heightened with white; imp., $16\frac{7}{8} \times 14\frac{3}{8}$ in.

Purchased August 1874. Formerly in the Howard and Earl of Wicklow Collections.

32. John, Count of Nassau-Siegen. Whole length seated, directed to front and r., head in three-quarter face turned r.; hands resting on the arms of the chair.

Black chalk on greenish-gray paper, heightened with white; roy., $18 \times 12\frac{1}{4}$ in.

Reproduced in Cust's 'Vandyck,' 1900, p. 176.

Study for the great family group of the Count with his wife and children, now at Panshanger, in the collection of Countess Cowper. The picture was painted at Brussels in 1634 during the artist's absence from England.

John, Count of Nassau-Siegen, b. 1585, d. 1638.

Purchased December, 1845. Formerly in the Richardson, Hudson, and Reynolds Collections.

33. *Ob.* The Countess of Nassau-Siegen (?). Whole-length, seated, in an arm-chair, facing to front, eyes turned a little l., r. hand holding the hand of her young son standing r. beside her.

Black chalk on greenish-gray paper, heightened with white; roy., $17\frac{3}{8} \times 11$ in.

Probably a study for the same picture as the last.

Rev. Portrait of a Man. A man standing, seen to the knees, facing to front, the head turned a little l. and looking l.; moustache, and straight locks of hair; ruff and cloak; r. hand on hip, l. hand holding corner of cloak.

Black chalk heightened with white.

Purchased August, 1874. Formerly in the Howard and Earl of Wicklow Collections.

34. *Ob.* JOHN, COUNT OF NASSAU-SIEGEN. Whole-length in armour, standing facing to front, head turned a little r., baton in r. hand, l. hand resting on helmet.

Black chalk on greenish-gray paper, heightened with white; imp., $20\frac{1}{8} \times 13\frac{1}{4}$ in.

Study for the picture in the Liechtenstein Gallery, Vienna. Engraved at half-length by P. Pontius for the original issue of the 'Iconographie' (Wibiral No. 57).

Rev. STUDIES FOR A PORTRAIT. Head and bust of a man in three-quarter face turned r. and looking r.; hand on breast; above, another study of the head of the same man.

Black chalk heightened with white.

Purchased December, 1845. Formerly in the Richardson, Hudson, and Reynolds Collections.

35. FERDINAND, CARDINAL ARCHDUKE OF AUSTRIA. Three-quarter length, directed to front and l., the head in three-quarters turned l., eyes looking full; baton in r. hand.

Black chalk on bluish-gray paper, heightened with white; roy., $13\frac{3}{4} \times 10\frac{1}{8}$ in.

Study for the portrait painted at Brussels in 1634, now in the Prado Gallery.

Ferdinand, Cardinal Infant of Spain and Regent of the Netherlands arrived in Brussels to take over the governorship in 1634.

Purchased December, 1845. Formerly in the Richardson, Hudson, and Reynolds Collections.

36. PORTRAIT OF AN ECCLESIASTIC. Three-quarter length, seated, directed to front and r., the face in three-quarters turned r., eyes looking full, r. hand resting on chair-arm, l. hand holding a large book; wearing beretta, cassock and gown. (Cut at the top corners.)

Black chalk on brownish paper; roy., $14\frac{3}{4} \times 10\frac{1}{4}$ in.

Reproduced in Cust's 'Vandyck' p. 174, as 'Study of a Genoese Senator.'

Purchased December, 1845. Formerly in the Richardson, Hudson, and Reynolds Collections.

37. CHARLES I. ON HORSEBACK. Charles I. on horseback riding towards the l.; the figure of the king sketched in outline only.

Pen and bistre, with bistre wash on greenish paper, heightened with white; roy., $11\frac{1}{8} \times 9\frac{3}{8}$ in.

Reproduced in Cust's 'Vandyck,' p. 100.

Study for the picture now in the National Gallery, formerly at Blenheim. Painted about 1636.

Purchased May, 1885.

38. CHARLES, PRINCE OF WALES, AFTERWARDS CHARLES II. A child in his fifth year; whole length standing with l. hand put out as if resting on something, and looking to front; in cap, silk frock to the feet, and lace collar.

Black chalk on greenish-gray paper, heightened with white.

Study for the 'Three Children of Charles I.' now in the Turin Gallery, painted 1635. In the picture the young prince stands in the same attitude, but the r. hand, not the l. hand, rests on the head of a large dog.

Purchased August, 1874. Formerly in the Howard and Earl of Wicklow Collections.

39. ENDYMION PORTER. Half-length study, seated, the head in three-quarter face turned r. and looking r., l. hand on sword-hilt, r. hand on breast; beside him, in front, the head and shoulders of a boy. Signed *A. V. Dijck.*

Black chalk on brownish paper, heightened with white; roy., $12\frac{3}{8} \times 9\frac{1}{2}$ in.

Endymion Porter, M.P. and royalist; b. 1587, d. 1649; brought up in Spain; was page to Olivares; afterwards held offices at the Court of England; employed by Buckingham and Charles I. on diplomatic missions, also as agent in buying pictures for the King; wrote verses, and was a friend and patron of poets.

Purchased May, 1854, at the Uvedale Price sale.

Formerly in the Lankrink, Richardson and Hudson Collections.

40. Thomas Howard, Earl of Arundel. Bust, the head nearly in full face, turned slightly r., eyes full; broad collar, jewel and ribbon of the Garter.
Black chalk on greenish-gray paper, heightened with white; roy., $9\frac{1}{2} \times 8\frac{1}{2}$ in.
This study agrees with the bust portrait in the Duke of Norfolk's collection engraved by Hollar 1639, except that in the painting the Earl is in armour.
Thomas Howard, b. 1585, d. 1646; Earl Marshal; K.G. 1611; commander of the army in Scotland 1639; famous especially as an amateur and collector of works of art.
Purchased July 1846 at the Thane sale. Formerly in the Spencer Collection.

41. Thomas Howard, Earl of Arundel. Whole length, seated towards r. and front, head in three-quarter face turned r., eyes looking full; wearing skull-cap, cloak, Garter jewel and ribbon; baton in l. hand, a paper in the other. Signed *A. V. Dyck.*
Black chalk on brown paper, heightened with white; imp., $18\frac{7}{8} \times 14$ in.
Purchased May 1854, at the Uvedale Price sale.

42. James Stuart, Duke of Lenox. Whole-length, standing, directed to front and l., the head in three-quarter face turned l., eyes looking full, l. hand on hip, under cloak; r. arm suggested only.
Black chalk on light-brown paper, heightened with white; imp., $18\frac{3}{4} \times 11$ in.
Reproduced in Cust's 'Van Dyck,' p. 178.
Study for the picture now in the Marquand Collection, Metropolitan Art Museum, New York. In the picture the Duke rests his hand on the head of a greyhound, for which the next drawing is a study.
James Duke of Lenox, b. 1612; created Duke of Richmond 1641; d. 1655. He was painted several times by Van Dyck.
Purchased August 1874. Formerly in the Howard and Earl of Wicklow Collections.

43. Studies of a Greyhound, for the Portrait of the Duke of Lenox. Study of a greyhound sitting on its haunches and looking up r. with one fore-foot lifted. At the l. another study of the body and legs only, with both feet on the ground.
Black chalk on light-brown paper, heightened with white; imp., $18\frac{1}{2} \times 12\frac{7}{8}$ in.
Reproduced in Cust's 'Van Dyck' p. 178, and by the Vasari Society, 1907.
Purchased August 1874. From the same collections as the last.

44. *Ob.* Lord Frances Villiers. Whole-length, standing facing to front, the head turned a little l. and looking l.; r. hand on breast.
Black chalk on light-brown paper, heightened with white; imp., $18\frac{3}{4} \times 11$ in.
Study for the picture of George, 2nd Duke of Buckingham, and his brother, Lord Francis Villiers, in the Royal Collection, Windsor; engraved by J. McArdell.
Lord Francis Villiers, b. 1629, was killed in the Civil War, 1648.
Rev. Two Studies for Portraits. Two half-length studies of ladies.
Black chalk heightened with white.
Purchased August 1874. From the same collections as the last.

45. Henry Danvers, Earl of Danby. Three-quarter length standing, directed to front and l., the head in three-quarter face turned l., eyes looking full; in Garter robes, with wide ruff; l. hand on hilt of sword.
Black chalk on light-brown paper; imp., $16\frac{5}{8} \times 12\frac{1}{2}$ in.
Study for the picture now in the Hermitage Gallery, St. Petersburg, engraved in mezzotint by Valentine Green. The picture is a whole-length portrait.
Henry Danvers, b. 1573, stepson of Sir Edmund Cary, created Earl of Danby 1626; K.G. 1633; d. 1644.
Purchased April 1852. Formerly in the Hudson, Reynolds and Thane Collections.

46. The Countess of Derby (?). Three-quarter length, standing, directed to front and l., the head in three-quarter face turned l. and looking l., r. hand in front of waist, l. hand at side; close cap over ringlets; pearl necklace; satin dress. Inscribed *Coss. Derby.*
Black chalk on light-brown paper, heightened with white; imp., $17\frac{3}{4} \times 11\frac{1}{4}$ in.
Purchased July 1846 at the Thane sale. Formerly in the Richardson and Hudson Collections.

47. Portrait of a Lady. Three-quarter length standing, facing to front, eyes turned a little r.; pearl necklace; l. hand pulling a glove on the r. hand.
Black chalk on light-brown paper; imp., 16½ × 9½ in.
Possibly a study for the portrait of the Countess of Bedford now at Petworth, engraved by P. Lombart; but the action of drawing on the glove is not quite the same in treatment, and the drapery and other details are different.
Purchased July 1846 at the Thane sale. From the same collections as the last.

48. Robert Dormer, Earl of Carnarvon, and his Wife Anne Sophia. Whole-length, standing, with the lady's l. hand in her husband's r. hand; he faces l. with l. hand on hip and head looking over his shoulder to the front; she stands further back, in a three-quarter attitude, turned l. and looking l.
Black chalk on light-brown paper, heightened with white; imp., 19⅜ × 11½ in.
Study for the two figures at the r. side of the great picture of the Pembroke family at Wilton, engraved by B. Baron. Robert Dormer, b. about 1607, married Anne Sophia, eldest daughter of Philip Herbert, fourth Earl of Pembroke, 1625; became Earl of Carnarvon, 1628; held cavalry commands in the Civil War; killed at the battle of Newbury, 1643.
Purchased December 1845. Formerly in the Richardson Collection.

49. Frances, Countess of Exeter. Three-quarter length, seated, in widow's robes, facing to front, the head turned a little r., eyes looking full; hands at sides. Signed *dick f.* (signature nearly obliterated).
Black chalk on greenish-gray paper, heightened with white; roy., 13⅜ × 10¾ in.
Study for the picture successively in the Horace Walpole, Thane, and Col. Cunningham Collections.
Frances, daughter of William Brydges, Lord Chandos, was wife, first of Sir Thomas Smith, afterwards of William Cecil, first Earl of Exeter.
Bequeathed by the Rev. C. M. Cracherode, 1799. Formerly in the Richardson and Hudson Collections.

50. Sir William Killigrew. Three-quarter length standing, facing to front, r. hand in front of body, l. hand on hip.
Black chalk on greenish-gray paper, heightened with white; roy., 16¼ × 11½ in.
Study for the picture in the Duke of Newcastle's Collection.
Sir William Killigrew, M.P., b. 1606; knighted 1626; Commander in the King's body-guard during the Civil War; held posts at the Courts of Charles I. and Charles II.; author of several plays well esteemed in their day; d. 1695.
Purchased December 1845. Formerly in the Richardson, Hudson and Reynolds collections.

51. Portrait of a Gentleman (? Thomas Killigrew). Half-length, facing to front, head turned slightly r., eyes a little l.; r. hand holding up drapery.
Black chalk on bluish-gray paper, heightened with white; roy., 13¼ × 18⅞ in.
The drawing has been so rubbed that conjecture is a little hazardous; but the features show a strong likeness to those of Killigrew as seen in the portrait at Chatsworth, and in the famous double portrait (with Carew) at Windsor.
Thomas Killigrew, the elder, b. 1612, son of Sir Robert and brother of Sir William Killigrew; page to Charles I.; celebrated as a wit and a dramatist; built a playhouse on the site of the present Drury Lane Theatre; master of the revels, 1679; d. 1683.
Bequeathed by Sir Hans Sloane, Bart., 1753.

52. George Digby, Second Earl of Bristol. Whole-length, leaning with r. elbow on the plinth of a pillar, facing to front; armillary sphere and papers on the ground l.
Black chalk on greenish-gray paper heightened with white; roy., 13¾ × 6⅝ in.
Study for the double portrait of the Earl of Bristol and the Duke of Bedford in the collection of Earl Spencer at Althorp.
George Digby, second Earl of Bristol, b. 1612, d. 1677; of great ability, but restless and untrustworthy character; quarrelled with the Court; impeached for levying royalist troops, 1642; fought for Charles at Edgehill, but fell out with Prince Rupert; held high posts and commands for the King till defeated at Carlisle Sands; retired to France, and took part in the Fronde; intrigued

against Mazarin; returned to England; Secretary of State to Charles II., but deprived of his post as being a Roman Catholic; wrote early in life against Roman Catholicism, and later wrote some comedies.

Purchased July, 1846. Formerly in the Thane Collection.

53. Lord Bernard Stuart (Drapery Study). Study of drapery for the figure at the r. of the picture. Squared out for enlargement.

Black chalk on greenish-gray paper, heightened with white; roy. (cut at the corners), 17 × 11¼ in.

Study for the double portrait of Lord John and Lord Bernard Stuart, formerly (till 1904) in Lord Darnley's Collection at Cobham.

Purchased December, 1845. Formerly in the Richardson, Hudson and Reynolds Collections.

54. Study for Portrait (? Lord Bernard Stuart). Head and bust, turned to front and l., head turned nearly full, eyes looking full.

Black chalk on greenish-gray paper, heightened with white; roy., 13½ × 8¾ in.

The long face and curling locks of this portrait show a considerable resemblance to the features of Lord Bernard Stuart.

Lord Bernard Stuart, b. about 1623, 6th son of the 3rd Duke of Lenox; Captain of life-guards in the Civil War; fought at Edgehill and Naseby; killed, 1646, at Rowton Heath.

Bequeathed by Sir Hans Sloane, Bart., 1753.

55. A Lady Unknown. Three-quarter length, facing to front, the head turned a little l., eyes looking l.; ringlets, and pearl drops in ears; l. hand holding dress, r. hand extended but not in the composition. (Probably the drawing has been cut down.)

Black chalk on greenish-gray paper; roy., 13¾ × 9½ in.

Purchased with the Malcolm Collection, September, 1895. Formerly in the Lord Spencer and Wellesley Collections.

56. *Ob.* A Young Man Unknown. Whole-length, standing facing to front, the head turned r., l. hand on hip, r. hand holding a sword (?) Signed *A. v. Dyck.*

Black chalk on brown paper; roy., 16⅜ × 10 in.

Rev. Study of Hands and of Drapery.

Black chalk.

Presented by E. Prentis, Esq., April, 1850. Formerly in the Lankrink, Richardson, Hudson, and Reynolds Collections.

57. A Man Unknown. Short half-length, in three-quarters turned l., eyes looking full; moustache, and small beard on chin.

Black chalk on bluish-gray paper, heightened with white, roy., 8 × 7¼ in.

Purchased December, 1845. Formerly in the Richardson, Hudson, and Reynolds Collections.

58. Study for Portrait of a Lady. Study of r. arm and hand holding drapery.

Black chalk (and a little red chalk in the hand) on brownish paper, heightened with white; roy., 13 × 8¼ in.

Very close in manner to Lely's style; but as the drawing was in Lely's collection and is marked with his stamp, the presumption is against its being his own work.

Purchased December, 1845. Formerly in the Lely and Reynolds Collections.

59. Study of a Lady's Head. Head of a lady seen from behind; the hair partly coiled on the top of the head, partly falling in long ringlets at the side.

Black chalk on brown paper, heightened with white, roy., 6⅝ × 5⅞ in.

Also very near to Lely.

Bequeathed by R. Payne-Knight, Esq., 1824. Formerly in the Lely and Reynolds Collections.

60. A Lady, said to be the Duchess of Richmond. Full half-length standing with hands crossed before her, in three-quarters turned l., eyes looking full.

Black chalk on greenish-gray paper, heightened with white; roy., 15 × 10⅝ in.

The identity of the lady of this portrait is doubtful. Mary Villiers, daughter of the 1st Duke of Buckingham, married James Stuart, 1st Duke of Richmond; d. 1685.

Purchased July, 1846 at the Thane sale. Formerly in the Richardson and Hudson Collections.

61. A Lady, probably Lucy, Countess of Carlisle. Whole-length, standing directed l., the face turned in three-quarters, eyes looking full.
Black chalk on greenish-gray paper, heightened with white; imp., 19⅛ × 10⅛ in.
Reproduced in the 'Burlington Magazine,' November, 1906.
The features of the lady in this study closely resemble those of the Countess of Carlisle as seen in the portrait at Petworth, engraved by P. Lombart.
Lucy, daughter of Henry Percy, Earl of Northumberland, wife of James Hay, first Earl of Carlisle; b. 1600, married 1617, d. 1660. Famous for her wit and beauty, and for her political intrigues; the friend of Henrietta Maria, of Strafford, and of Pym.
Purchased July, 1846 at the Thane sale. Formerly in the Richardson and Hudson Collections.

62. A Lady Unknown. Whole-length of a young lady, standing directed to l., the face in three-quarters, eyes looking l.; the l. hand by her side, the other apparently held out, but only suggested in the drawing. A separate study of the l. hand at the l.
Black chalk on greenish-gray paper; imp., 20¾ × 13⅛ in.
Purchased December, 1845. Formerly in the Richardson, Hudson and Reynolds Collections.

63. *Ob.* A Lady Unknown. An elderly lady, rather stout; whole length, standing directed to front and l., the face in three-quarters turned l., eyes looking full; r. hand at waist in front, l. hand by her side.
Black chalk on greenish-gray paper; imp., 19¼ × 12⅞ in.
Rev. Studies for Portraits. Half-length of a lady seated, facing to front, head in three-quarter face turned l. and looking l. Also drapery study for half-length portrait of a man.
Black chalk heightened with white.
Purchased April, 1850. Formerly in the Richardson, Hudson, and Reynolds Collections.

64. A Lady Unknown. Whole-length, standing, directed to l., the head in three-quarter face turned l., eyes looking full; both hands held in front of her.
Black chalk on greenish-gray paper, heightened with white; imp., 20⅝ × 13⅛ in.
Presented by E. Prentis, Esq., April, 1850. Formerly in the Richardson, Hudson, and Reynolds Collections.

65. A Lady Unknown. Whole-length, standing, directed to front and l., head in three-quarters turned l., eyes looking full; r. hand holding flower, l. hand at side.
Black chalk on greenish-gray paper, heightened with white; imp., 17¾ × 10¾ in.
Presented by E. Prentis, Esq., April, 1850. Formerly in the Richardson, Hudson, and Reynolds Collections.

66. *Ob.* A Lady Unknown. Three-quarter length, facing to front, head turned a little r., eyes looking full; r. hand brought in front of waist, l. hand at side.
Black chalk on greenish-gray paper, heightened with white; imp., 13⅞ × 12¼ in.
Rev. Study of Hands.
Black chalk.
Purchased, December, 1845. Formerly in the Richardson, Hudson, and Reynolds Collections.

[67–78] Landscape studies.

67. A Country Lane. View along a lane, bordered l. by pollard willows and birches; other trees r. Signed *A. Vandyck.*
Body colours on bluish-gray paper; roy., 10⅝ × 8⅝ in.
Purchased, May, 1886. Formerly in the Wellesley and Heseltine Collections.

68. A Path among Meadows. A meadow bordered l. by trees along a ditch; a path from the foreground leads into the field, curving away r. past pollard willows; at the r. a hedge with trees near a stile leading to meadows beyond. Signed *A. Vandyck.*

Water colours and body colours on gray paper; roy., 9⅝ × 15⅝ in.
Reproduced in Cust's "Vandyck," p. 172.
Purchased with the Malcolm Collection, September, 1895. Formerly in the Bouverie and Wellesley Collections.

69. A Farmyard. Broken ground with a pollard willow in the centre leaning to the r. over a pond; at the l. two cows standing near a tree which grows by the end of a house; a wall running out from the house to the r., and a fence with open gate l.
Pen and sepia, with partial water-colour wash; roy., 11 × 16 in.
Reproduced in Cust's "Vandyck," p. 172.
Purchased May, 1885. Formerly in the Houlditch and William Russell Collections.

70. *Ob.* Landscape Study, a Sandy Road. A road leading up between a bank with trees l. and a steep sandy slope with patches of grass r., on the top of which is a hedge with clumps of trees and a gabled building further off. By the road-side l. two countrywomen seated, and a man leading a horse and cart up a steep path r. (These figures, drawn with brush and Indian ink, appear to have been put in by another hand.)
Water colours, with pen-and-ink outlines; roy., 9⅜ × 10⅞ in.
Rev. A Village Pond. A pond on the further side of which are houses and trees reflected in the water; at the r. a boy leaning on a fence at the edge of the water. Inscribed *Van Dyke* 12.
Black chalk, with a little red chalk.
Purchased July, 1856. From the Lely, Lankrink, Richardson, and Belward Ray Collections.

71. Study of Trees. A clump of trees in full foliage.
Water colours and sepia with pen outlines; roy., 7⅝ × 9¼ in.
Bequeathed by R. Payne Knight, Esq., 1824. Formerly in the Richardson (senior) and Reynolds Collections.

72. Landscape, with a Village. A shallow valley with a winding stream and willows; on the top of the gentle slope l. a village and church among trees. Inscribed *by V. Dick.*
Water colours, with pen outlines; roy., 6¾ × 11 in.
Bequeathed by the Rev. C. M. Cracherode, 1799. Formerly in the Houlditch Collection.

73. Landscape, with a Church. A village church on a knoll at a little distance; road l., pond and tree r., with thatched buildings beyond.
Pen-and-ink sketch, with slight water-colour wash; roy., 4¾ × 7⅛ in.
Bequeathed by Sir Hans Sloane, Bart., 1753.

74. Landscape, with Trees and Two Figures. A row of trees, with two figures moving l.; a low bridge r.
Pen and sepia, with water-colour wash; roy., 3½ × 8⅜ in.

75. Study of Plants. Sow-thistle with nettles behind, and other plants l. Inscribed above *on bord—crou femel* (or *semel*)*—soufissels, nettels, gras—trile* (or *tribe*) *gras—nyghtyngale—on dasy* [one daisy]*—fœrren* [fern]. Small sketches of trefoil, daisy, and fern at the r. Signed *A. van dyck.*
Pen and sepia, with sepia wash; roy., 8⅜ × 12⅝ in.
Purchased, May, 1885, at the W. Russell sale. Formerly in the Richardson Collection.

76. Cottages, and Trees on a Hillside. Trees on a hillside r., with two cottages at the bottom l. Signed *A. van dyck.*
Pen and sepia; roy., 7½ × 11¾ in.
Purchased, April, 1897. Formerly in the Richardson (senior) and Warwick collections.

77. Trees on a Hillside. Clumps of trees on a broken slope l., a cottage partly seen r. Signed and dated *A. van dyck F.* 1634.
Pen and sepia; roy., 7¼ × 11 in.
Bequeathed by R. Payne Knight, Esq., 1824. Formerly in the Lankrink and Richardson Collections.

78. Study of a Pollard Willow. Inscribed *Di Vandik*, also *Rubens.*
Black chalk; roy., 15⅜ × 10⅜ in.

Attributed to Van Dyck.

Study of a Young Man's Head. Head of a young man with curling hair, seen nearly in full face, turned slightly r., the eyes looking down and to the l. Study for a head in a composition.

Black chalk; roy., 4½ × 4 in.

Very near to Van Dyck, but the master's actual touch seems absent.

Presented by H. Farrer, Esq., November, 1847.

Study for a Picture of the Madonna and Child with St. John. The Madonna holding the Child on her lap, while he squeezes a bunch of grapes into a cup held by the infant St. John at the r. Inscribed *A. van Dick.*

Pen and bistre; roy., 7 × 7¾ in.

Possibly by the artist, but more probably a copy.

Bequeathed by Sir Hans Sloane, Bart., 1753.

The Virgin Mary in Lamentation. Half-length figure of the Virgin with hands outstretched and eyes uplifted.

Pen and sepia; roy., 6 ×7 in.

By a feeble imitator of Van Dyck.

Ob. Study for a Picture or Tapestry. Ulysses and a companion standing in a porch and looking with horror at a comrade who moves away l. with head transformed into that of a boar, another boar looks up l.

Pen and sepia, with sepia wash; roy., 9¾ × 9 in.

Rev. Studies for Portraits. Slight sketches for portraits of a boy and a girl.

Bequeathed by Sir Hans Sloane, Bart., 1753.

Study for a Picture of the Crucifixion. Christ on the cross, the Virgin Mary standing l., St. John weeping r., Mary Magdalen kneeling and kissing Christ's feet: two angels in the clouds.

Reed pen and bistre, washed with bistre, heightened with white; arched at the top; roy., 10¾ × 6⅝ in.

Perhaps by a Genoese painter working under Van Dyck's influence. Reproduced as by Van Dyck in Cust, p. 182.

Study for a Portrait. Head and shoulders of a man in a skull-cap, with small pointed beard, in three-quarter face turned r., eyes looking full; wearing ruff and gown.

Black chalk on gray paper, heightened with white; roy., 9¾ × 7¾ in.

Apparently a study for the portrait of a Genoese senator; if so, it may be by one of the many Netherlanders working in Italy at the same time as Van Dyck. This and the last were purchased with the Malcolm collection, September 1895.

After Van Dyck.

Nine copies from the sketch-book by Van Dyck in the collection of the Duke of Devonshire at Chatsworth; viz.:—

Studies after Titian. Sheet of 15 studies from pictures of the Madonna and Child and from single heads; taken from various pages of the sketch-book, chiefly f. 9 (*Ob.* and *Rev.*). Inscribed *Pensieri di Titiano.*

Pen and sepia; roy., 13 × 8⅛ in.

The originals are reproduced in Cust's 'Chatsworth Sketch-book,' pl. 2 and 3.

Studies after Titian and Giorgione. Sheet of 13 studies; Christ bearing the Cross (Giorgione) 'Ecce Homo' (four studies after Titian); Venus and Cupids in a landscape (Giorgione?), etc. Taken from ff. 20 (*Rev.*), 21 (*Ob.*), 121 (*Rev.*), etc. of the Sketch-book.

Pen and sepia; roy., 13 × 8¼ in.

The originals are reproduced, Cust, pl. 8, 9, 45, etc.

Studies after Portraits by Titian. Sheet of 6 studies after male portraits by Titian; taken from f; 108 (*Ob.* and *Rev.*) and 110 (*Rev.*) of the sketch-book. Inscribed *Pensien di Titiano*, etc.

Pen and sepia; roy., 13 × 8¼ in.

The originals are reproduced, Cust, pl. 28, 29 and 33.

STUDIES AFTER PORTRAITS BY TITIAN, MORONI, *etc.* Sheet of 5 studies after Titian's portraits of Pope Paul III. with his nephews, and of his daughter Lavinia; a portrait by Moroni, etc. Taken from f. 108 (*Rev.*) and f. 111 (*Ob.* and *Rev.*) of the sketch-book. Inscribed *Pensien di Titiano*, etc.
Pen and sepia; roy., 13 × 8¼ in.
The originals are reproduced, Cust, pl. 29, 34 and 35.

PORTRAIT OF SOFONISBA ANGUISSOLA. After the sketch from life by Van Dyck on f. 113 (*Ob.*) of the sketch-book, with a copy of the long inscription *Ritratto della Sig^ra Sofonisma pittricia fatto dal viva in Palermo l'anno* 1629, etc. Below, *This with four leafs of Pensien di Titiano are from Van Dyke's pocket-book now belonging to the Duke of Devonshire.*
Pen and sepia; roy., 9 × 7⅛ in.
The original page is reproduced, Cust, pl. 38.
The above 5 sheets, purchased August 1874, are all by the same hand. It is conjectured by Mr. Cust that these excellent copies may have been made by Hugh Howard (q. v.) in whose possession the sketch-book was before it was acquired for Chatsworth. The following equally good copies, probably of earlier date, are from the same sketch-book.

PHARAOH'S SOLDIERS OVERWHELMED IN THE RED SEA. Group from the great woodcut designed by Titian; after f. 25 of the sketch-book.
Black chalk; 7⅜ × 11⅞ in.

STUDIES OF HORSES. Two horses harnessed abreast, and a third horse. After f. 27 (*Ob.*) of the sketch-book, which is inscribed *Titian.*
Black chalk; roy., 7 × 6 in.
The original is reproduced, Cust, pl. 12.

NUDE STUDIES OF TWO WOMEN. After f. 121 (*Ob.*) of the sketch-book.
Black chalk; roy., 7⅜ × 6 in.
These three studies were bequeathed by the Rev. C. M. Cracherode, 1799.

VENUS WASHING HER FEET, AND CUPID. From an engraving by Marc Antonio. After f. 82 (*Rev.*) of the sketch-book.
Black chalk; roy., 4¼ × 5¾ in.
Presented by W. Fawkener, esq., 1799.

PORTRAIT OF CASPAR GEVARTS. Half-length, standing, with l. hand on a book; head in three-quarters looking r.
Black chalk; 11⅛ × 7⅞ in.
Early, perhaps contemporary, copy from the drawing in the Albertina, Vienna, made for the 'Iconographie.'
Bequeathed by the Rev. C. M. Cracherode, 1799. Formerly in the Barnard Collection.

THREE TOWN COUNCILLORS OF BRUSSELS; AFTER A PICTURE NOW DESTROYED. Three seated councillors in robes and large ruffs.
Brush and sepia; roy., 7 × 9¾ in.
Copy from a portion of the great picture of twenty-three magistrates of Brussels in council, painted in 1634 for the Town Hall of that city. The painting perished, 1695, in a fire caused by the bombardment of Brussels by the French under Marshal de Villeroy.
Purchased May 1846.

PORTRAIT OF FRANS FRANCKEN. Head only.
Pen and ink; roy., 5 × 3¼ in.
Copy from the etching by Van Dyck in the 'Iconographie' (W. No. 6).
Bequeathed by Henry Vaughan, esq., August 1900. Formerly in the Lawrence Collection.

School of Van Dyck.

PORTRAIT OF AN ENGLISH DOCTOR. Half-length, seated, facing to front and r., the head in full face turned a little r., eyes looking full; skull cap over sparse locks of hair; gown, apparently that of a Doctor of one of the English Universities; l. hand on chair-arm, r. hand on breast.
Black chalk on brownish paper, heightened with white; roy., 10⅞ × 10¾ in. Obviously the work of a pupil or immediate follower of Van Dyck, but

certainly not by the master's own hand. The absence of the particular manner in drawing, which a training in the schools of the continent would betray, points to an English author; and the plain vigour of portraiture, together with the square design, the early date of the drawing and its nearness to Van Dyck, make it probable that this is the work of William Dobson, though no authenticated drawing by that artist seems to exist for comparison. The picture for which this study was made was presumably painted for an Oxford or Cambridge college.

Purchased July 1846. Formerly in the Richardson Collection.

VAN HAEKEN, HAECKEN or **AKEN,*** **Arnold** (worked in the early 18th century). Painter and etcher; originally of Antwerp; worked in England; painted small figures, landscapes, and conversation pieces; etched frontispieces to plays; published a set of prints of fishes.

1. Academical Study. Nude study of a man seated, leaning on l. elbow, with a flute in his hands. Signed *A. Van haeken Fe.*
Red chalk; roy., $11\frac{3}{4} \times 7\frac{5}{8}$ in.
Purchased December 1871.

VAN HUYSUM, Jacob (b. about 1687, d. 1746). Flower painter; born at Amsterdam; brother of the famous Jan Van Huysum, whose manner he closely imitated; worked in England from about 1721, painting for Sir Robert Walpole; died in obscurity.

1. Album, containing drawings of flowers, fruits, plants, and sprays of trees. Pasted on the fly-leaf is a note: *The Originall paintings of plants by Jacobus van Huysum, some of which were publish'd in* 21 *plates by a Society of Gardeners, anno* 1730, *& the Rest design'd for a Continuation of that work.*
All the drawings are in water colours. The titles are taken from those written below in pencil or in ink on the drawings. For the few left unnamed the titles have been supplied by the Natural History Department of the Museum.
(1) Frontispiece; a formal garden with a lady and gentleman talking to a gardener.
(2) Bermudas Cedar. Inscribed *Tab I.* 1.
(3) Small Con'd Fir. Inscribed *Tab. I.* 2.
(4) Small Con'd Fir Tree. Inscribed *Tab. I.* 3.
(5) Long Con'd Cornish Fir. Inscribed *Tab. II.*
(6) Double Nasturtium. Inscribed *Tab. III.*
(7) Mallow and Cytisus.
(8) Cytisus.
(9) Orobus viciæ foliis.
(10) Le Lucern.
(11) Acacia of Virginia.
(12) Dorycrinum.
(13) Genistella.
(14) Broad-leav'd Gum Cistus; Bastard Indigo. Inscribed *Tab. IV.*
(15) Bastard Indigo.
(16) Early White Honeysuckle; Italian Honeysuckle; Yellow Italian Honeysuckle. Inscribed *Tab. V.*

* Walpole and other authorities spell the name Van Aken, but this artist signs his set of prints of fishes 'Van Haecken,' and the present drawing 'Van Haeken.' There was an Alexander Van Haecken also working in England at the same time, but he is only known as a mezzotint engraver; and the drawing here catalogued is more probably the work of Arnold.

(17) English Long-blowing Honeysuckle. Inscribed *Tab. VI.* 1.

(18) Dutch Honeysuckle. Inscribed *Tab. VI.* 2.

(19) Common Yellow Jasmine; Italian Jasmine. Inscribed *Tab. VI.* 3.

(20) Jasmine.

(21) Yellow Jasmine.

(22) Late Red Honeysuckle. Inscribed *Tab. VII.* 2.

(23) Virginia Scarlet Honeysuckle. Inscribed *Tab. VII.* 1.

(24) Russian, Evergreen, and English White Honeysuckle. Inscribed *Tab. VIII.*

(25) Dutch Honeysuckle.

(26) Red-berried Honeysuckle.

(27) An Upright Red-berried Honeysuckle.

(28) Flowering Ash. Inscribed *Tab. IX.*

(29) Flowering Ash.

(30) Angelica Tree.

(31) Althæa Frutex; with purple flowers, and with white flowers. Inscribed *Tab. X.* 1.

(32) Ketmia Syrorum flore albo. Inscribed *Tab. X.* 2.

(33) Larch Tree. Inscribed *Tab. XI.*

(34) Strip'd White Lily. Inscribed *Tab. XII.*

(35) Amaryllis.

(36) Canna Indica.

(37) Iris.

(38) Iris.

(39) Iris.

(40) Mr. Hunt's Tulip.

(41) Double Strip'd Tulip.

(42) Double Strip'd Tulip.

(43) King of Great Britain Hyacinth.

(44) Double Blue Hyacinth.

(45) King George and Prince of Wales Carnations.

(46) Virginian Hawthorn, and Virginian Azarol with Red Fruit. Inscribed *Tab. XIII.*

(47) Cinquefoil Tree. Inscribed *Tab. XIV. fig.* 1.

(48) Dutch Medlar.

(49) Dutch Medlar.

(50) Nottingham Medlar.

(51) Dwarf Medlar.

(52) Arnel Anchier.

(53) Carolina Kidney Bean Tree; Virginian Silk. Inscribed *Tab. XV. fig.* 1.

(54) Virginian Silk. Inscribed *Tab. XV.* 2.

(55) Large Cluster Pine. Inscribed *Tab. XVI.*

(56) Large Con'd Pine.

(57) Small Con'd Pine.

(58) Manur'd Pine.

(59) American Pine.

(60) Pineaster.

(61) Cedar.

(62) Cedar.

(63) Spruce.

(64) Lord Weymouth's Pine; Scotch Fir. Inscribed *Tab. XVII.*

(65) Double Velvet Rose, Double Yellow Rose. Inscribed *Tab. XVIII.* 1.

(66) Red Provence, York and Lancaster, and Austrian Roses. Inscribed *Tab. XVIII.* 2.

(67) Moss Provence Rose. Inscribed *Tab. XVIII.* 3.

(68) Single White and Other Roses. Inscribed *Tab. XVIII.* 4.

(69) Jamaica Indigo, and Various Roses.

(70) Double Musk and Single Provence Roses.

(71) Strip'd Monthly Rose.

(72) Common Red Rose.

(73) Monthly, Single, and Double-Velvet Roses.

(74) Rosa Mundi and Burner leav'd Rose.

(75) Belgick Rose.

(76) Hundred-leav'd and Marbled Roses.

(77) Seedling and Austrian Roses.

(78) Provence and Cinnamon Roses.

(79) Single Damask and Single Velvet Roses.

(80) Dutch Hundred-leav'd and Childing Roses.

(81) Franckfort, Single Cinnamon, and Apple-bearing Roses.

(82) Roses.

(83) Oleaster, Pistachia Nut, Scarlet Horse Chesnut. Inscribed *Tab. XIX.* 1.

(84) Scarlet Horse Chesnut. Inscribed *Tab. XIX.* 2.

(85) Scarlet Flowering Horse Chesnut.

(86) Erythrina (Coral Tree), and Jasmine.

(87) Olive.

(88) Oleaster.

(89) St. Peter's Wort. Inscribed *Tab. XX.*

(90) Three-thorned Acacia or Locust Tree. Inscribed *Tab. XXI.*

(91) Decorative Design for a Frontispiece: a fountain in a garden. Signed *Jacobus van Huysum.*

(92) Double-flowering Pomegranate.

(93) Double-flowering Lemon.

(94) Hermaphrodite Orange and Florentine Citron.

(95) Pomegranate.

(96) Common Blue Fig.

(97) Brunswick Fig.

(98) Early White, Marseilles Fig.

(99) Black Mulberry.

(100) American Mulberry.

(101) White Mulberry.

(102) Canada Raspberry; the fruit.

(103) Canada Raspberry; the flower.

(104) Cob-Nut.
(105) Cob Filbert.
(106) White Sweet Water Grapes.
(107) Red Hamburgh Grapes.
(108) Warner Grapes.
(109) St. Peter Grapes.
(110) Eunonymus.
(111) Black Poplar.
(112) Species of Maple.
(113) Species of Maple.
(114) Tulip Tree.
(115) Strip'd Leaf'd Oak.
(116) Common Tamarisk.
(117) German Tamarisk.
(118) Norway Maple.
(119) Tarchonanthus.
(120) Christ Thorn.
(121) Sea Buck-thorn, with flowers.
(122) Sea Buck-thorn, fruit-bearing.
(123) Common Bladder-nut, Virginia Bladder-nut.
(124) Persian Lilac, with cut leaves.
(125) Persian Lilac, with whole leaves.
(126) Hypericum Frutex.
(127) Spirea Frutex.
(128) Spirea Opuli folio.
(129) Spirea Opuli folio.
(130) Arbor Judæ.
(131) Malabar Nut.
(132) Oriental Spurge.
(133) Caper.
(134) Cretic Birth-wort.
(135) Clematitis Pannonica.
(136) Amaranthus.
(137) Leonurus with strip'd leaves.
(138) Digitalis Acanthoides.
(139) Bignonia.
(140) Arbutus; Bixnonia; Nenium.
(141) Passion Flower.

2. Album, containing drawings of blossoms and fruit.
(1) Frontispiece; a formal garden with a fountain. Signed *Jacobus Van Huysum.*
(2) Bruxelles Apricock; 'Mr. Alston.' The blossom.
(3) Malacotoon Peach; 'Mr. Alston.' The blossom.
(4) Murry Nectrine, suppos'd 'Mr. Alston.' The blossom.
(5) Masculine Apricock; 'Mr. Alston.' The blossom.
(6) Royal Orange Apricock; 'Mr. Alston.' The blossom.

(7) Portugal Peach; 'Mr. Hunt.' The blossom.
(8) Katherine Peach; 'Mr. Hunt.' The blossom.
(9) Albemarle Peach; 'Mr. Hunt.' The blossom.
(10) Rumbullion Peach. The blossom.
(11) Double-flower'd Peach. The blossom.
(12) Double-flowered Peach. The blossom.
(13) Chancellor Peach blossoms.
(14) French Minion Peach blossoms.
(15) Peach blossoms.
(16) Narbonne Peach blossoms.
(17) Peach blossoms.
(18) Peach Du Babbila. The blossom.
(19) Fig Apple. The blossom.
(20) Heart Cherry Blossoms.
(21) Duke Cherry Blossoms.
(22) Flanders Cherry Blossoms.
(23) Carnation Cherry Blossoms.
(24) Cherry Blossom.
(25) Cherry Blossom.
(26) Double-flowering & Bird Cherry Blossom.
(27) Double-flowering Cherry Blossoms.
(28) Green Holland Sugar.
(29) Cherry Blossom.
(30) Perfum'd Cherry.
(31) Dwarf Almond with single flowers.
(32) Dwarf Almond with double flowers.
(33) Cornish Cherry Blossom.
(34) Winter Boncretien.
(35) Dutch Gray Beurre.
(36) St. Germain.
(37) Swan's Egg.
(38) Beurre du Roy.
(39) Poir.
(40) Autumn Boncretien.
(41) Colmar.
(42) Virgouleuse.
(43) Summer Boncretien.
(44) Jargonell.
(45) Quise Madam.
(46) Monsr. John.
(47) Autumn Bergamot.
(48) Bufflee.
(49) Bleeding Heart and White Spanish Cherries.
(50) Cherries.
(51) Cornelian Cherries.
(52) Blue Perdigon, Imperial, and Fotheringham Plums.
(53) Jean Hative Plum.

(54) Semeania Plum.
(55) Orleans, Mirabella, William du Roy, and Mirabolon Plums.
(56) Bonum Magnum Plum.
(57) Le Royal Plum.
(58) Queen Mother Plum.
(59) Katherine Plum.
(60) Brunion Nectarine.
(61) Peach Blossom and Fruit.
(62) Bruxelles Apricot.
(63) Turkey Apricot.
(64) Nutmeg red, Nutmeg white, Arme, and Musk Violet Peaches.
(65) Sion Peach; blossom and fruit.
(66) Old Newington Peach; blossom and fruit.
(67) Royal Newington and Nutmeg Nectarine Peach.
(68) Millet's Minion Peach.
(69) Peach.
(70) Noblest Peach.
(71) Rumbullion Peach; fruit and blossom.
(72) Peach.
(73) Vanguard Peach.
(74) Golden, True Minion, Belle Chevreuse, and Carnation Peach.
(75) Yellow Alberge, White, and Green Nectarine.
(76) Italian, Brunion, and Pisa Peach.
(77) Red Roman Nectarine.
(78) Red Roman Nectarine; fruit and blossom.
(79) Scarlet Nectarine.
(80) Scarlet Nectarine.
(81) Late Red and Green Nectarine.
(82) Newington Nectarine.
(83) Newington Nectarine.
(84) Fairchild's Nectarine.
(85) Temple's Nectarine.
(86) Renette Grise and Harvey Apple. Dated *Oct*^{r} 9th 1727.
(87) Early Prunetting Apple.
(88) Scarlet Pearmain Apple.
(89) Embroider'd Apple.
(90) Calville Blanc Pear.
(91) Ambrosia Pear.
(92) Dr. Uvdale's Germain Pear.
(93) Crissan Pear. Dated *Oct*^{r} 9th 1727.
(94) Pickering Pear.
(95) Parkinson's Warden Pear.
(96) Summer Boncretien Pear.
(97) Bergamot Rouge Pear.
(98) Doyenne Pear. Fruit and Blossom.
(99) Beurre du Roy Pear.

(100) Supream Pear.
(101) Primitive Pear.
(102) Mouille Bouche Pear.
(103) Royal Katherine Pear.
(104) Petite Blanquette and Grosse Blanquette Pears; Stubbard's and Silver Pippin Apples.
(105) Windsor and Jargonelle Pears.
(106) Musk Robert, Vermilion, Windsor, and Jargonelle Pears.
(107) Twice-bearing Pear.
(108) Virgoule Pear.
(109) L'Amozel, and Boncretien d'Huyver Pears.
(110) Double Fleur, and Colmar Blossom Pears.
(111) Spanish Warden, and Bergamot Buggee Pears.
(112) Cardiliack Pear.
(113) Spanish Boncretien and Vert Longue Pears.
(114) St. Germain and Beurre d'Huyver Pears.
(115) Swan's egg Pear.
(116) Pears.

Both Albums were bequeathed by Sir Hans Sloane, Bart., 1753.

VARDY, John (d. 1765). Architect; pupil of Kent, after whose design he built the Horse Guards; Clerk of the Works at Kensington Palace, and at Chelsea Hospital; worked in London.

1. A Geometrical View of the Horse Guards.
Indian ink wash and pen; 10¾ × 25½ in.
No. 50 in Portfolio XII. of the Crace Collection of London Views, purchased November 1880.

VARLEY, Cornelius (b. 1781, d. 1873). Water-colour painter; younger brother of John Varley; original member of the Water-colour Society; exhibited, chiefly with that society and the Royal Academy, 1803–1869; painted views and classical landscapes; worked in London; also distinguished for scientific inventions.

1. Study of a barge on shore. A barge on a foreshore, the keel raised above the ground on supports; two men busy about her keel, and a third on deck; two other barges partly seen r.
Indian ink and water-colour tint; roy., 7 × 12⅞ in.
Purchased May 1877.

2. Landscape with cottage. A road leading from the foreground through a gate in a wall built out from a cottage r.; a man going through the gate, and a woman at the cottage door; trees r. and l., and a hill beyond.
Indian ink; roy., 5⅞ × 9¾ in.
Presented by J. Deffett Francis, Esq., December 1874.

3. View from Ferry Bridge, Yorkshire. View of a small town with church in the centre built along rising ground, with a river (the Aire) winding past it l. and sailing boats moored in the river; the village is seen across green flats, with figures here and there, from a road and bridge crossing the foreground. Inscribed *View from Ferry Bridge, Yorkshire, C. Varley. P. G. T.* (The meaning of these initials is obscure.)
Water-colours; unfinished; imp., 14 × 20⅝ in.
Purchased October 1886.

VARLEY, John (b. 1778–1842). Landscape painter; born at Hackney; pupil of J. C. Barrow; exhibited at the Royal Academy 1799–1804, afterwards almost entirely with the Old Water-colour Society; worked chiefly in London; one of the ablest painters, and the most influential teacher, of the English Water-colour school; worked occasionally in oils; noted for his belief in astrology.

1. York Minster; evening. The Minster seen in its whole length rising shadowy against the evening sky beyond the roofs and smoke of the city; the Ouse flows into the foreground; at the r. a wood enclosed by a wall, at the l. part of the city wall on a high bank.
   Water colours; roy., $8\frac{5}{8} \times 18\frac{5}{8}$ in.

2. Windsor Castle. The castle walls and towers close the view, interrupted towards the r. by a clump of dark trees rising beyond a footbridge over a stream which comes into the l. foreground, near a low building r.; clouds passing away r.
   Water colours; roy., $8 \times 10\frac{3}{8}$ in.
   Inscribed on the back *Sketch of Windsor from Eton Play-ground. J. Varley*, 1807.

3. Cader Idris. View of the mountain range in the distance, the summits touched with light from the r., the rest in shadow, rising beyond lesser hills enclosing a valley, the lower slopes covered with woods; in the foreground three sheep on a rocky path and two girls further on.
   Water colours; roy., $9\frac{1}{8} \times 13\frac{1}{8}$ in.

4. Capel Curig. View over a wide valley, with a stream winding through it, to distant mountain peaks beyond; in the middle distance a large building on a spur of the hills r. above the river; in the foreground firs and beeches rising l. against the evening sky; at the r. sheep on rough slopes; between, a road going down among woods; two women on the road, and a man leaning on a stick by the roadside.
   Water colours; roy., $9\frac{1}{4} \times 11\frac{7}{8}$ in.

5. Mountain and Lake. A fisherman on the shores of a lake, which stretches away from the foreground under a hill r., with trees on a low rocky shore l.; in the centre distance a mountain with two peaks; three men in a boat on the water.
   Water colours; roy., $9\frac{1}{4} \times 13\frac{3}{8}$ in.

6. Cottage and Pond: Evening. A pond, on the farther side of which, beyond a bank, a thatched cottage sends its smoke against a bright evening sky; near it r. a pollard tree with young branches; at the l. a dark mass of trees, under which, in the water, are three cows.
   Water colours; $9\frac{1}{8} \times 11\frac{3}{8}$ in.

7. House on an Estuary. A gabled house-front of brick and timber standing on a bank l., with two trees in front of it; a girl and three sheep on the bank and ducklings in a pond at its foot in the foreground; beyond are flats, where two men are walking towards the sandy shores of a broad estuary, with low hills on the further side.
   Water colours; roy., 10×9 in.

8. Cottage by a River. A cottage seen from the side standing l. with front on a river which is partly seen, curving past a low bank r.; three sheep in the foreground, and a man on a road leading along the edge of the river; a clump of trees beyond the cottage, and bushes l.
   Water colours; roy., $9 \times 12\frac{1}{4}$ in.

9. Dolbadarn Castle, Llanberis (?) A round tower built on the spur of a hill r. over a lake which fills the foreground and is joined by a low bridge to another lake beyond from which rise mountain peaks; white clouds and a glimpse of blue above; on the lake a boat.
   Water colours; roy., $9 \times 8\frac{1}{8}$ in.

10. Two on one mount, roy., viz. :—
    (*a*) Scene in Wales. A mountain side rising beyond a lake from which a stream flows out under a bridge into the foreground; a man with three horses going r. from the bridge.
    Water colours; $3\frac{1}{2} \times 5\frac{3}{4}$ in.
    (*b*) Scene in Wales. View up a wild valley, down which l. comes a stream; a great boulder r.; a break in the clouds at the head of the valley.
    Water colours; $4\frac{1}{4} \times 6\frac{3}{8}$ in.

11. Two on one mount, roy., viz. :—
    (*a*) Chepstow Castle. Sketch of the Castle with boat on the river in the foreground; mass of trees l.; twilight.
    Water colours; $2 \times 3\frac{1}{4}$ in.
    (*b*) Castle Ruins on a Hill. Sketch of a ruin cresting the brow of a hill which slopes down r., seen in shadow against a sky of clearing cloud.
    Water colours; $6\frac{1}{8} \times 7\frac{1}{4}$ in.
    Nos. 1–11 were purchased May, 1859, at the Dawson Turner sale.

12. 'Owen Glendower's Parliament,' Dolgelly. Part of an old irregular house built on two sides of a yard; in the angle a door, and beside it a stone stair leading to the upper storey; near the steps a man holding a cloth or carpet.
    Water colours and Indian ink; roy., $9 \times 13\frac{7}{8}$ in.
    Purchased May 1877.

13. Landscape Composition. A river or lake bordered l. by masses of rock; trees on the r. shore; distant hills beyond the water in the glow of an evening sky, and a purple mountain top l. above the rocks; in the foreground two figures by the shore. Signed *J. Varley.*
    Water colours over charcoal; roy., $7 \times 12\frac{1}{2}$ in.
    Purchased May, 1890, at the Percy sale.

14. Four on one mount, roy., viz. :—
    (*a*) Landscape Composition. A pool under a great tree on a bank sloping up r. to half-seen buildings; light behind a hill in the distance.
    Water colours; $5\frac{1}{4} \times 4\frac{1}{8}$ in.
    (*b*) Landscape Composition. A ruined tower and clump of trees, with a stream in front.
    Water colours; $3\frac{3}{4} \times 5\frac{3}{8}$ in.
    (*c*) Landscape Composition. A stream or lake with cottage and trees r.; a building with round tower beyond, against evening sky; cows l. and two figures r.
    Water colours; $3\frac{1}{2} \times 5\frac{1}{4}$ in.
    (*d*) Landscape Composition. A pool, with massive tree r., at the foot of a steep bank; evening light beyond.
    Water colours; $3\frac{1}{2} \times 5\frac{1}{4}$ in.

15. Three on one mount, roy., viz. :—
    (*a*) Landscape Composition. A tree r. and smaller tree l. on the hither side of water, partly seen, with a tower and low hill beyond.
    Water colours; $3\frac{1}{2} \times 4\frac{7}{8}$ in.
    (*b*) Landscape Composition. A river flowing from the l. distance towards the r. foreground; a dark wood on the bank r.; two figures on the near bank l.
    Water colours; $3\frac{5}{8} \times 5\frac{1}{4}$ in.
    (*c*) Landscape Composition. A great clump of trees in the centre with ruin r. and small bridge over a pool in r. foreground.
    Water colours; $3\frac{5}{8} \times 5\frac{1}{4}$ in.

16. Three on one mount, roy., viz. :—
    (*a*) Landscape Composition. A house and trees r. on the shores of a lake; mountains in l. distance; a boat on the water. Signed *J. Varley.*
    Charcoal and water colours; $3\frac{5}{8} \times 5\frac{1}{8}$ in.
    (*b*) Landscape Composition. A castle tower l. and tree leaning over a road on which are two figures; beyond, a stretch of sea and coast.
    Water colours; $3 \times 5\frac{1}{4}$ in.

(*c*) Landscape Composition. A road bordered by dark trees l. leading down to a lake with temple r. and distant building against sunset sky; a figure on the road.
Water colours; 4⅝ × 5⅝ in.
Nos. 14–16 were purchased April, 1903.

17. A Street in Chester. View looking up a street in Chester, with "rows" above the shops on either side, to a church with square tower and old buildings abutting on it in a cross street at the end; at the r. a waggon, at the l. two men busy over a crate; other figures further off. Signed and dated on a cask-lid in the foreground, *J. Varley*, 1803.
Water colours; imp., 15⅞ × 23⅛ in.
Purchased January, 1867.

[18–19] Drawings inserted in the interleaved copy of Pennant's "London," bequeathed by J. C. Crowle, Esq., 1811.

18. Old London Bridge; from an Earlier Drawing. A near view from below the bridge. Copied from a drawing made about the middle of the eighteenth century, before the houses were removed from the bridge. Signed and dated, *J. Varley*, 1801.
Water colours; 17¾ × 33 in.
No. 34 in Vol. X.

19. Part of Old London Bridge. Near view of one end of the bridge. Copied apparently from a drawing by the same hand as the preceding.
Water colours; 16⅝ × 12¾ in.
No. 50 in Vol. X.

[20–23] Drawings in the Crace Collection of London Views, purchased November 1880.

20. View of Pulling Down Old Houses in Crooked Lane. Dated *May*, 1830.
Water colours; 10½ × 11½ in.
No. 58 in Portfolio XX.

21. The Scotch Church and the Remains of London Wall.
Water colours, 7¼ × 9½ in.
No. 20 in Portfolio XXXVII.

22. View from Millbank at the Horse Ferry, looking towards Lambeth Palace.
Water colours; 10⅛ × 11⅜ in.
No. 25 in Portfolio IV.

23. Old Houses, Millbank, looking towards Vauxhall. Signed and dated *J. Varley Sep^r 4^th^*, 1816.
Water colours; 10¾ × 14⅝ in.
No. 26 in Portfolio IV.

[24–29] Sketch books used as albums for the insertion of small sketches, though in some cases the page itself has been drawn upon.

24. Album, containing 50 small and slight sketches of landscape composition; mostly founded on Welsh scenery.
Pencil, or Indian ink.

25. Album, containing 24 larger sketches of the same character.
All in pencil.

26. Album, containing 170 small sketches of the same character.
Pencil, or Indian ink.

27. Album, containing 149 small sketches of the same character.
Thirty-six on tracing-paper in pencil or pen and ink, the rest in pencil or Indian ink.

28. Album, containing 29 sketches of the same character.
Pencil; pen and ink; Indian ink; or black-and-white chalk on blue paper.

29. Album, containing 135 small sketches of the same character.
Pencil; brush and Indian ink; two in black-and-white chalk on blue paper.
The water-marks on the paper of the albums bear the following dates Nos. 24 and 25, 1802; Nos. 26 and 27, 1804; No. 28, 1805; No. 29, 1817.
Nos. 24–29 were purchased August 1892.

VERRIO, Antonio (b. about 1639, d, 1707). Decorative painter; born near Otranto; studied at Naples; worked in France, till invited to England by Charles II.; painted ceilings at Windsor and decorations for various great houses in England; employed by William III. and by Anne at Hampton Court, where he died.

1. Design for a decorative painting. An allegorical subject; at the r. a prince, seated on clouds, and attended by three female divinities, holds an olive-branch in his hand, while on the earth three female figures proffer him a crown; at the l. a throne, with canopy held up by Cupids; beside it a crouching woman with a lap-dog, beyond it a commander pointing to the halberds of soldiers.
   Squared out for transference.
   Pen and ink and red chalk, with sepia wash; roy., 11½ × 17⅝ in.
   Bequeathed by Sir Hans Sloane, Bart., 1753.

VERTUE, George (b. 1684, d. 1756). Engraver, draughtsman and antiquary; born in London; pupil of Michael Van der Gucht; designed and engraved the Oxford Almanack for many years, and plates for several historical works; published 'Historic Prints'; well known for his large collections of material for a history of the arts in England, now in the British Museum and the basis of Walpole's 'Anecdotes'; worked in London and in various parts of England.

[1–2] Portraits from life.

1. Portrait of Henry Hare, third Baron Coleraine. Bust in an oval directed to front; the face in three-quarters turned r. and looking r.; full wig, pale blue coat. Signed *V.f.* 1740, and again on the margin *R^t Hon^ble Lord Coleraine G. Vertue f.* 1740.
   Water colours and gold on vellum; roy., 4½ × 3⅜ in.
   Lord Coleraine, b. 1693, d. 1749, antiquary and M.P. for Boston, was one of Vertue's chief patrons, taking him on tours of antiquarian research through England.
   Purchased September, 1883.

2. Portrait of John Sturt. Bust, directed to front and r., the face in three-quarters turned r., eyes seen full but looking a little down; wearing a wig. In an oval, the lower part of which alone is indicated. Inscribed below, *M^r John Sturt Engraver Ob^t Aug.* 1730. *æt.* 72. *G. V. del. ad viv. Jan.* 1727.
   Pencil and sepia, touched with a pen, on vellum; roy., 7¼ × 5¼ in.
   John Sturt, b. 1658, d. 1730, was a pupil of R. White; illustrated a number of popular religious books; best known for his engraved Book of Common Prayer.
   Purchased February, 1852.

[3–28] Drawings from pictures, medals, etc.

3. Portrait of Henry VII.; after a painting.
   Half-length seated, directed slightly r. in three-quarter face turned r. and looking r.; wearing purple ermine-lined robe over red under-coat, cap, and broad jewelled collar with pendant; sceptre and globe in hands; blue background.
   Water colours, body colours, and gold, on vellum; roy. (with margin), 8 × 6 in.
   Engraved by the artist in a frame, with two cupids pointing to the portrait of Queen Margaret below; for Rapin's History of England.

4. Portrait of Henry VIII.; after a painting attributed to Holbein. Bust, turned to front, in full face, wearing jewelled hat with white plume, the collar of the Golden Fleece and another collar of jewels.
   Water colours and gold on vellum; roy. (with margin), 7¾ × 6 in.
   Engraved by the artist in an oval frame with emblems in the margin and a scene from the king's life below; for Rapin's History of England.

5. PORTRAIT OF EDWARD VI.; AFTER A PAINTING ATTRIBUTED TO HOLBEIN. Bust, turned to front, in full face, wearing jewelled hat with small feather, and the collar of the George over purple dress sewn with jewels; brown curtain with black pattern behind.
   Water colours, body colours, and gold on vellum; roy. (with margin), $7\frac{7}{8} \times 5\frac{3}{4}$ in.
   Engraved by the artist in an oval frame with two young scholars below in the margin; for Rapin's History of England.
   Nos. 3–5 were bequeathed by the Rev. C. M. Cracherode, 1799.

6. ALLEGORICAL DESIGN, WITH PORTRAIT OF EDWARD III. Head and shoulders of the King in armour with crown on head and sword in hand, three-quarter face looking r.; in an oval framed by the Garter motto; beneath, on a plinth, a reclining and mourning figure of France, a sword, shield, and helmet at her feet l., and a frieze of figures on the plinth beneath her; architectural background with symbolic sun above and the arms of England l. Signed *G. Vertue.*
   Pen and ink with sepia wash; roy., $11\frac{1}{8} \times 7\frac{1}{4}$ in.
   Purchased October 1870.

7. HENRY VIII. GRANTING A CHARTER TO THE BARBER SURGEONS; AFTER THE PICTURE ASCRIBED TO HOLBEIN. The King seated towards the l. in royal robes with sword of state in one hand, delivers with the other a charter to one of the assembled surgeons kneeling r.; three others are kneeling l.
   Pen and ink with sepia wash; roy., $13 \times 20\frac{1}{4}$ in.
   Inscribed on the back by the artist *This Sketch was drawn from the original painting by H. Holben in the Surgeons' Hall London año* 1719/20 *then intended to be engrav'd on a copper plate of this size, for which Drawing and Engraving I was to have been paid by the Company* £200 *pounds. Mr W. Geekie Master. The Agreement was drawn but not sign'd, because then the Company having put their ready Cash into the South Sea Company's Stocks amounting to* £2000 *or upwards was lost by that vile Scheme, and prevented this work to be done by G. Vertue.*
   Purchased April, 1861. Formerly in the Esdaile collection.

8. SIR NICHOLAS POYNTZ; AFTER THE DRAWING BY HOLBEIN AT WINDSOR. Head and shoulders in profile turned l. and looking l.; short beard; cap with feathers. Inscribed *N. Poines.*
   Indian ink; roy., $4 \times 3\frac{1}{8}$ in.
   Purchased October, 1870.

9. JOHN FLETCHER, THE POET; AFTER THE PICTURE NOW IN THE NATIONAL PORTRAIT GALLERY. Head in three-quarter face turned r., eyes looking full. Inscribed *Fletcher the Poet. G. Vertue del.*
   Pencil on vellum; roy., $6\frac{3}{8} \times 4\frac{5}{8}$ in.
   Engraved by the artist.
   Purchased October, 1870.

10. PHILIP MASSINGER, AFTER A PICTURE. Bust, directed to front, the head turned slightly to l., the eyes somewhat to r.; short beard; l. hand holding glove; cloak on l. shoulder. In an oval, with *Philip Massinger* on a tablet below.
    Pen and sepia, with Indian-ink wash; roy., $7 \times 4\frac{1}{8}$ in.

11. Seven on one mount, roy., viz.:—
    (*a*) FRANCIS BEAUMONT. Head in full face, shoulders turned r.
    Brush and Indian-ink sketch; $1\frac{1}{4} \times 1$ in.
    (*b*) JOHN FLETCHER. Head and shoulders, three-quarter face turned l., eyes full.
    Brush and Indian-ink sketch; $1\frac{1}{4} \times 1$ in.
    (*c*) JOHN DRYDEN. Head and shoulders turned r., the face in three-quarters, eyes full.
    Indian ink and water colours; $1\frac{1}{4} \times 1$ in.
    (*d*) WILLIAM SHAKESPEARE. Bust turned to front and r., the face turned somewhat r., eyes full.
    Brush and Indian-ink sketch; $1\frac{3}{4} \times 1\frac{1}{2}$ in.

(*e*) Ben Jonson. Head and shoulders in full face. After the Honthorst portrait.
Brush and Indian-ink sketch; 1¼ × 1 in.

(*f*) William Wycherley. Head and shoulders turned r., face looking full; peruke.
Brush and Indian-ink sketch; 1¼ × 1 in.

(*g*) Sir Richard Steele. Head and shoulders turned slightly l., eyes full; peruke.
Brush and Indian-ink sketch; 1¼ × 1 in.
Inscribed on the back of the original mount *Drawn by George Vertue after the miniatures in the Queen's Closet at Kensington.*

12. William Cavendish, Marquess of Newcastle; after Vandyck. Bust in an oval, turned to front, in full face. The original picture is a whole-length portrait.
Brush and sepia over pencil; roy., 7¼ × 6¼ in.
Engraved by the artist.

13. Sir Richard Rainsford, Lord Chief Justice; after the portrait by W. Claret. Three-quarter length seated, in judicial robes, the face in three-quarters turned l., eyes looking full; skull-cap over long hair; glove in l hand, a paper in the other.
Indian ink; roy., 12⅜ × 9¾ in.
Formerly in the collection of Jonathan Richardson, junior.

14. John Thurloe, Secretary of State; after the picture ascribed to Dobson in the National Portrait Gallery. Half length, standing, directed to front and r., the head nearly in full face turned slightly r.; long hair; cloak over r. shoulder, paper in hand. In an oval, as a medallion resting on a table, with documents lying on it and books below. (The original picture is a whole length.) Inscribed *Secy Thurlo.*
Indian ink and sepia over pencil; roy., 14½ × 9¼ in.

15. Allegorical Design with portrait of John Thurloe. A medallion with head of Thurloe in profile turned r. hanging on a monument, against which rest emblems of England, the Bible, a cap of Liberty on a spear wreathed with the motto 'God with us,' etc.; behind r. Whitehall, l., the English Navy riding at anchor. Inscribed *By Geo. Vertue.*
Pen and ink, with greenish gray wash; roy., 3¾ × 7⅜ in.

16. Four on one mount, roy., viz.:—
(*a*) Thomas Wriothesley, Earl of Southampton; after a Medal by Abraham Simon. Head in profile looking l. Inscribed *Simon f.*
Brush and sepia, heightened with gold; 2 × 2 in.

(*b*) Reverse of the same Medal. Containing only the inscription THOMAS COMES SOVTHAMPTONIÆ SVMMVS ANGLIÆ THESAVRARIVS MDCLXIIII. Signed *Vertue del.*
Pen and vermilion; 2 × 2 in.

(*c*) Edward Hyde, Earl of Clarendon; after a medal by A. Simon Head in profile looking r. Inscribed *In silver.*
Brush and sepia, heightened with gold; 2 × 2 in.

(*d*) Reverse of the same Medal. Containing only the inscription, EDOARDVS COMES CLARENDONIÆ SVMMVS ANGLIÆ CANCELLARIVS MDCLXIII. Signed *Vertue del.*
Pen and vermilion; 2 × 2 in.

17. John Barwick, Dean of St. Paul's; after a painting. Bust turned to front and slightly to r., the face in three-quarters turned r., eyes looking full; trimmed beard; skull-cap and gown. Signed with monogram.
Brush and Indian ink on reddish prepared paper, heightened with white; roy., 4⅞ × 3¼ in.

18. Peter Barwick, M.D., brother of the preceding. Bust turned somewhat r., the face in three-quarters turned r., eyes looking full; peruke and deep lace collar. Signed with monogram.
Brush and Indian ink on reddish prepared paper, heightened with white; roy., 5 × 3¼ in.
Engraved by the artist.

19. Sir Richard Steele; after Thornhill. Bust in an oval, directed to front and l., the face in three-quarters turned r. and looking r.; wearing cap with tassel. Signed with monogram.
Indian-ink stipple on vellum; roy., $5\frac{7}{8} \times 4\frac{5}{8}$ in.

20. Sir Godfrey Kneller, after a portrait by himself. Three-quarter length in full dress and peruke standing directed to l., the face in three-quarters turned l., eyes full; one hand in flowered waistcoat, the other on a stone plinth r.; pillar behind r., and view of Greenwich Hospital (?) l. Inscribed on original mount *Geo: Vertue delineavit. This drawing was made from Sr. Godfrey Kneller's Picture (by Himself) in the Picture Gallery in Oxford. I compared this Drawing with the Orig: in the Month of July* 1767/7. *G. V.*
Indian ink, touched with white; roy., $11\frac{1}{4} \times 9$ in.
Nos. 10-20 were bequeathed by the Rev. C. M. Cracherode, 1799.

21. Sir Francis Page, the Judge. Three-quarter length in judicial robes and wig seated towards front and r., the face in three-quarters turned r., eyes full; hands on knees. Inscribed *G. Vertue delin. Baron Page.*
Indian ink on bluish paper, heightened with white; roy., $12\frac{3}{8} \times 9\frac{1}{4}$ in.
Apparently from the portrait by Richardson engraved by Vertue 1733. This engraving is an oval, of the bust only; it was altered from an earlier portrait of the judge by D'Agar engraved on the same plate, 1720.

22. Edward Harley, Earl of Oxford; after Michael Dahl. Head in a silk cap, turned slightly r.; eyes full. Inscribed *Ld. Oxford.*
Black chalk on bluish paper, heightened with white; roy., $14\frac{1}{2} \times 10\frac{1}{4}$ in.
Nos. 21 and 22 were purchased May 1885.

23. John Hayls or Hales; after J. Hoskins. Bust in an oval turned r.; the face in three-quarters turned r.; eyes full. Inscribed below *Mr. John Hales Portrait Painter. I. Hoskins p.* 1656. *G. V.*
Pencil and sepia; roy., $7\frac{1}{8} \times 5\frac{1}{4}$ in.
See in this catalogue under Hayls' name.

24. Isaac Fuller; after a portrait by himself. Head in three-quarter face turned r., eyes looking to front and r.; long curling hair. Inscribed on the original mount *Mr. Isaack Fuller se ipse pinxit. G. V. del. in posses. Dorington Esq.*
Red chalk, touched with pen and ink, on drab paper heightened with white; roy., $7\frac{3}{4} \times 5\frac{3}{4}$ in.
See in this catalogue under Fuller's name.

25. Abraham Simon; after a portrait by Kneller. Half length, seated turned to front, the face in three-quarters turned r. and looking r.; long beard and hair; the r. hand resting on a table and holding a wax portrait. Inscribed on the original mount *Abraham Symonds, modeler in wax and Embosser of Medals. Kneller p. G. Vertue del.*
Red chalk and Indian ink; roy., $6\frac{1}{2} \times 5\frac{1}{8}$ in.
Nos. 23-25 were purchased February, 1852.

26. Bust of Homer, after the antique. Signed with monogram.
Indian ink; roy., $8\frac{3}{4} \times 6\frac{3}{8}$ in.
Engraved by the artist.
Purchased January, 1878.

27. Allegorical design, with portrait of Lady Jane Grey. A mural monument with Corinthian pilasters on either side. In the centre, suspended under a crown, an oval half-length portrait of Lady Jane Grey in full face; on each side a tablet hanging from a swag above, inscribed *The Lady* and *Jane Grey*: below, r., a female figure seated mourning, her hand resting on a shield; l. a throne with the emblems of royalty, and a sword resting on an open Bible; at each side a sepulchral urn with burning heart above and the arms of Brandon and of Dudley below. Inscribed *Hans Holbein Pinxit. Giorgius Vertue D[el].*
Pen and ink with indigo wash, the face of the portrait tinted in colour; imp., $18\frac{1}{8} \times 17$ in.
Bequeathed by the Rev. C. M. Cracherode, 1799.

28. Edward VI. granting the palace of Bridewell to the citizens of London for a hospital; after the picture at Bridewell formerly attributed to Holbein. The young king enthroned in royal robes under a canopy gives the charter of the hospital to Sir George Barnes, the Lord Mayor, kneeling in red robes l. with two sheriffs kneeling behind him: Sir Robert Bowes, Master of the Rolls, and the Earl of Pembroke, Lord Chamberlain, stand r. with three other men behind; beside the throne l. in the background stands Thomas Goodrich, Bishop of Ely, and the Town Clerk. Signed *G. Vertue f* 1750.
Water colours and body colours on vellum; atl., 17½ × 20¾ in.
Engraved by the artist.
Purchased August, 1889.

29. An Old Timber House in the Strand. Inscribed *An old Timber house in the Strand near St. Martin's Lane end, sometime a Tavern. pull'd down* 1725.
Indian-ink wash and pen; 11¾ × 9 in.
No. 49 in Portfolio XVII. of the Crace Collection of London Views, purchased November, 1880.

VICKERS, Alfred Gomersal (b. 1810, d. 1837). Painter; born at Lambeth; pupil of his father; exhibited paintings both in oils and water colours, chiefly of marine subjects, 1827–37; worked in Russia, 1833; many of his drawings were engraved for the Annuals of the day.

1. St. Nicholas, Ghent. N.W. view of the church from the square in front of it; at the l. part of a row of houses divided from the church by a street seen in shadow and leading to the cathedral. Inscribed by the artist *St. Nicholas, Gand*, and in another hand *Sketch from Nature at Ghent. Vickers.*
Water-colour sketch; roy., 9⅝ × 13½ in.

2. Scene in Ghent. A canal or basin bordered r. by a wharf with a row of gabled houses; a sailing barge moored near; buildings in the distance l.; cloudy sky. Inscribed *Sketch from Nature at Ghent. Vickers.*
Water-colour sketch; roy., 9½ × 13⅞ in.
Nos. 1 and 2 were presented by Chambers Hall, Esq., June, 1851.

3. Coast Scene. Rough water in a bay with a boat near the shore in which a fisherman stoops to haul in a net; part of a breakwater l. and a low sandy shore beyond: two brigs and two smaller craft in the bay r.; a sky of breezy cloud.
Water colours and body colours; roy., 10½ × 14⅞ in.
Purchased February, 1880.

4. Falls of the Rhine, Schaffhausen. View looking across the river to a cluster of buildings on a wooded hill below which the water plunges down r., past two isolated rocks rising up at the crest of the falls; high woody banks above the lower level of river beyond. In the l. foreground, part of a weir.
Water colours; roy., 11 × 17¾ in.

5. Lake of Zug, Switzerland. View of the lake at some distance beyond a level wooded tract, with a few scattered buildings and a church on the lake shore; on the further side of the lake are hills, and mountains towards the l. beyond.
Water colours; roy., 9¾ × 17⅝ in.
Nos. 4 and 5 were bequeathed by Henry Vaughan, Esq., August, 1900.

VIOLET, Pierre (b. 1749, d. 1819). Miniature painter and etcher; born in France; miniature painter to Louis XVI.; left Paris during the Revolution; settled in London 1789 or 1790; friend of Bartolozzi, who engraved many of his drawings; exhibited miniatures and, later, domestic and fancy subjects at the Royal Academy 1790–1819.

1. A Girl at a Window. A young girl with a handkerchief tied round her head, leaning with folded arms on the sill of a square window out of which she looks, smiling; on the wall below the window a leafy vine. Signed and dated *P. Violet*, 1813.

Water colours, highly finished; roy., $5\frac{3}{8} \times 4\frac{1}{2}$ in.
On the back of the mount is pasted a memorandum. 2nde *sett. No.* 8. *Etudes Graduées aux Couleurs à l'Eau à L'Usage des dames qui savent dessiner et qu'il est Bon qu'elles Copient avant de Peindre sur l'Ivoire-Par Mr Violet.* Below, *ce Dessin est pour Madame Violet*, 1812.
Purchased May, 1890, at the Percy sale.

2. Two on one mount, roy., viz.:—
(*a*) Portrait of Two Sisters. Two young girls, one standing, the other r. leaning her head on her sister's l. shoulder and with one hand inside her sister's arm.
Water colours and body colours over pencil; circle; $3\frac{5}{8}$ diam.
(*b*) Portrait Study. Half-length figure of a girl turned r. with face looking nearly full; kerchief over head, blue shawl over arm. Signed and dated *P. Violet*, 181 [ ].
Water colours; $4\frac{5}{8} \times 3\frac{7}{8}$ in.
Bequeathed by H. S. Ashbee, Esq., December, 1900.

WAGEMAN, Thomas Charles (b. 1787, d. 1863). Portrait painter; exhibited water-colour portraits and miniatures, many of actors in character, 1816–1857; portrait painter to the King of Holland; worked in London.

1. Monsieur Alexander, Ventriloquist. A man in lady's dress, with frilled cap tied under the chin, seated with one elbow resting on a toilet table l.; the face turns somewhat l., the eyes look r., the mouth is smiling.
Pencil, with water-colour tint and stipple; roy., $11\frac{1}{4} \times 9$ in.
Purchased January, 1886.

2. Two on one mount, roy., viz.:—
(*a*) Portrait of a Gentleman. Head of a middle-aged gentleman in three-quarter face turned l. and looking l. Signed *Th. C. Wageman.*[1]
Pencil; $5\frac{1}{2} \times 4\frac{3}{4}$ in.
Presented by W. Blomfield, Esq., April, 1888.
(*b*) Portrait of John Nelson. Head in three-quarter face turned l. and looking l. Signed *Thos. C. Wageman,*[1] and inscribed *After the preface.*
Pencil; $5\frac{1}{2} \times 4\frac{5}{8}$ in.

3. Portrait of W. M. Tartt. Head of a youngish man, in three-quarter face turned l. and looking l.; 'Byron' collar. Signed *Th. C. Wageman,*[1] and inscribed in another hand *W. M. Tartt, who for his amusement and in honour of the Poet collected these illustrations.*
Pencil; $4\frac{5}{8} \times 3\frac{1}{2}$ in.
Inserted in the binding of an extra-illustrated copy of Byron's 'English Bards and Scotch Reviewers,' bequeathed by W. M. Tartt, Esq., May, 1882.

WAINEWRIGHT, Thomas Griffiths (b. 1794, d. 1852). Poisoner, journalist and painter; born at Chiswick; wrote on art for the 'London Magazine'; exhibited at the Royal Academy 1821–1825; best known as a forger and poisoner; transported 1837 to Van Dieman's Land, where he died.

1. An Amorous Scene. A park of undulating ground with thickets; a tall lady with a sunshade is moving away from the foreground, looking with scandalised or envious eyes at a couple seated on a bank l. and ardently embracing; in the background, among the thickets, three other pairs of lovers are similarly engaged. All are dressed in the costume of the period (about 1820). Perhaps an illustration to a story.
Sepia wash with pen and ink outlines, heightened with white; roy., $11 \times 14\frac{3}{4}$ in.
Purchased May, 1885.

[1] The signature is followed by what appears to be a monogram, or combination of letters, but it has not been deciphered.

WALE, Samuel, R.A. (d. 1786). Painter and book illustrator; said to have been born at Yarmouth in 1720; pupil of Hayman; helped John Gwynn in his architectural drawings; chiefly employed in designing small illustrations for books; original member and first professor of perspective of the Royal Academy, also librarian 1782; exhibited drawings of historical and scriptural subjects 1769–1778; worked in London.

1. Lord Anson relating his Victories to George II. Scene (apparently) in an arcade of Greenwich Hospital; the king, seated l., with three lords by his chair, extends both hands to welcome Anson, who advances from the r., attended by two officers; behind, a second arcade, and, beyond, a court in which a crowd surrounds a huge beflagged waggon carrying treasure brought home by the admiral; one of the domes of the Hospital is seen above the further buildings. Signed *S. Wale.*
   Indian-ink wash with pen outlines; roy., $6\frac{1}{4} \times 4$ in.
   Purchased June, 1889.

2. Two on one mount, roy., viz.:—
   (*a*) James II. in Robes of State. Whole length, standing, turned to front, in royal robes, crown on head, orb and sceptre in hands.
   Indian ink; $5\frac{5}{8} \times 3$ in.
   Engraved in reverse by Grignion for Mountague's 'History of England,' Vol. II., p. 217.

   (*b*) William III. in Robes of State. Whole length, moving towards the r., in profile, crown on head, orb and sceptre in hands.
   Indian ink; $5\frac{3}{4} \times 3\frac{1}{4}$ in.
   Engraved in reverse by Grignion for Mountague's 'History of England, Vol. II., p. 231.
   Purchased December, 1871.

[3–18] Illustrations to 'The Tyburn Chronicle' and 'The Newgate Calendar.' Of these drawings Nos. 3–8 were engraved with the artist's name, the rest with no name; there can, however, be no doubt that all are by the same hand.

3. Jonathan Wild pelted by the Mob on his way to Execution. The prisoner sits bound in a cart with his back to the horse, conveyed along a street, the houses of which, l., are crowded with spectators at windows: on either side of the cart men and women are pelting Wild with stones and dirt.
   Indian-ink wash with pen outlines; roy., $6\frac{3}{8} \times 4$ in.
   Engraved in reverse by J. Record, 'Tyburn Chronicle,' Vol. II., p. 123.

4. Catherine Hayes burnt at Tyburn for the Murder of her Husband. The murderess, tied to a stake, thrusting out her hands as the faggots blaze up around her; at the l. the executioner pulls at a rope to strangle her; behind, a crowd of spectators, an officer on horseback, and, beyond, a body strung on a gibbet among trees: in the r. foreground a man with a staff.
   Indian-ink wash with pen outlines; roy., $6\frac{1}{4} \times 4$ in.
   Engraved in reverse by Proud, 'Tyburn Chronicle,' Vol. II., p. 252.

5. The Ducking of John Osborn and his Wife for Witchcraft. Two men l. with a rope pulling one of the victims, wrapped in a great cloth, through a pond, while a third turns the bundle over with a stick; on the further side a group of men and women, with the other victim, also wrapped in a bundle, on the ground, and a house beyond a garden wall; two men r. and a woman l. in the foreground looking on.
   Indian-ink wash, with pen outlines; roy., $6\frac{1}{4} \times 3\frac{7}{8}$ in.
   Engraved in reverse by Rennoldson, 'Tyburn Chronicle,' Vol. IV., p. 12.

6. Egan and Salmon, the Thief-takers, Pilloried at Smithfield. The two convicts in the pillory, with a crowd of people standing about it below, the nearer criminal (Egan) hanging limp, already killed with missiles; St. Bartholomew's Hospital in the background.
   Indian-ink wash, with pen outlines; roy., $6\frac{3}{8} \times 4$ in.
   Engraved in reverse by Record, 'Tyburn Chronicle,' Vol. IV., p. 100.

7. Execution of Jacobite Rebels on Kennington Common, 1746. The executioner lifting the head from a naked corpse lying on a block before him and showing it to the spectators standing l., with gibbet behind from which dead bodies dressed in tartan hang; on the ground dismembered bodies, and a coffin in the foreground; at the r. a fire burning.
   Indian-ink wash, with pen outlines; roy., 6½ × 3⅝ in.
   Engraved in reverse by Record, 'Tyburn Chronicle,' Vol. IV., p. 309.

8. Dr. Cameron drawn on a Sledge to Execution. The Jacobite sits in a wheeled sledge with his back to the horses, which are drawing it between rows of spectators ranged on either side towards a gibbet seen in the l. distance among fields and hedges.
   Indian-ink wash, with pen outlines; roy., 6¼ × 3⅞ in.
   Engraved in reverse by Record, 'Tyburn Chronicle,' Vol. IV., p. 318.

9. View of the Murder of Robert Woodcock by Edward Jefferies in the Fields near Chelsea. Jefferies kneels over the body of his victim, sheathing his sword: in the background, two boys r. under trees, and l. Elizabeth Torshell. (The evidence of the two boys condemned Jefferies. Torshell was tried as an accessory, but acquitted.)
   Indian-ink wash with pen outlines; roy., 6¼ × 4 in.
   Engraved in reverse, 'Tyburn Chronicle,' Vol. I., p. 61.

10. A Man Whipped at the Cart's Tail for Petty Larceny from Charing Cross to the Horse Guards. A man with bared back following a cart to which his hands are tied, while an officer l. walks behind and whips him; a lady and gentleman stand r. in the foreground; a great crowd beyond, and on the pedestal of Charles I.'s statue l. two boys.
   Indian-ink wash, with pen outlines; roy., 6⅛ × 4 in.
   Engraved in reverse, 'Tyburn Chronicle,' Vol. II., frontispiece.

11. Blake, alias Blueskin, attempting to cut the throat of Jonathan Wild. Scene on the leads before the Old Bailey Sessions House, with door and window behind and the top of a wall and gateway in front; on the leads Blake, his feet chained together, holds Wild round the neck and tries to cut his throat with a knife.
   Indian-ink wash, with pen outlines; roy., 6¼ × 3⅞ in.
   Engraved in reverse by Record, with additional figures, 'Tyburn Chronicle,' Vol. II., p. 117.

12. Jack Sheppard escaping from Newgate. View down a street leading through a gateway under part of Newgate; Sheppard appears descending by a blanket from the roof of the prison on to the leads of the turner's house adjoining it r.
   Indian-ink wash, with pen outlines; roy., 6⅛ × 4 in.
   Engraved in reverse, 'Tyburn Chronicle,' Vol. II., p. 97.

13. Sarah Malcolm apprehended for the Murder of Mrs. Duncomb and her Maids. Interior of a room at night; at the l. a candle on a table, by which stands Mr. Kerrel, pointing to a bundle on the floor and questioning Sarah Malcolm, who stands r., held by two watchmen; another man (Mr. Gehagan) stands behind Mr. Kerrel.
   Indian-ink wash, with pen outlines; roy., 6⅛ × 4 in.
   Engraved in reverse, 'Tyburn Chronicle,' Vol. II., p. 359.

14. Tapner and Cobby, Smugglers, about to hang Chater, the Custom-house Officer, in a Well. Two smugglers standing l. by the well, while a third r., leading Chater by a rope tied round his neck, makes him climb over a circular fence surrounding the well; a wintry landscape; in the distance three smugglers on horseback looking out over the brow of a hill.
   Indian-ink wash, with pen outlines; roy., 6⅜ × 4 in.
   Engraved in reverse by Record, 'Tyburn Chronicle,' Vol. III., p. 213.

15. John Perrott hanged at Smithfield for defrauding his creditors. A dense crowd, in the middle of which rises the gallows; the executioner with one hand on the prisoner, who stands with the rope round his neck, makes a gesture with the other to the mob.
   Indian-ink wash, with pen outlines; roy., 6¼ × 4 in.
   Engraved in reverse, 'Tyburn Chronicle,' Vol. IV., p. 162.

16. WILLIAM SPIGGOTT UNDER PRESSURE IN NEWGATE FOR NOT PLEADING TO HIS INDICTMENT. The prisoner lies on the floor of a cell, his hands and feet stretched out and tied down, and a number of weights on his chest; a turnkey looks on behind near the open door, and an officer r. holds a candle above the prisoner.
Indian-ink wash, with pen outlines; roy., $6\frac{3}{8} \times 4$ in.
Engraved in reverse, 'Newgate Chronicle,' Vol. I., p. 277.

17. MARGARET DICKSON ARISING FROM HER COFFIN NEAR EDINBURGH, AS SHE WAS BEING TAKEN FROM THE PLACE OF EXECUTION. A road, with inn and outbuildings l.; at a little distance is the cart and coffin from which the woman is rising, while a group of men and women stare or run in fright; nearer, by the inn door, the two men in charge of the coffin are drinking together.
Indian-ink wash, with pen outlines; roy., 6×4 in.
Engraved in reverse, 'Newgate Calendar,' Vol. II., p. 236.

18. MUNGO CAMPBELL SHOOTING LORD EGLINTON NEAR SALTCOTES, AYRSHIRE. A sea-shore; Campbell lying on the ground l. shoots his gun at Lord Eglinton who stands a little way off r.; three servants run up and a man on horseback approaches from a carriage.
Indian-ink wash, with pen outlines; roy., $6\frac{1}{4} \times 4$ in.
Engraved in reverse, 'Newgate Calendar,' Vol. V., p. 282.

19. 'WORSHIP'; DESIGN FOR ILLUSTRATION TO 'THE CHRISTIAN'S DICTIONARY.' Interior of a church; at the l., the clergyman seen in profile is reading the lessons from a desk beneath the pulpit to crowded pews; in front, a verger stands r. and a gentleman enters from the l. past an old woman seated on a stool.
Indian-ink wash, with pen outlines; roy., $6\frac{1}{4} \times 4$ in.
Engraved in reverse by Taylor for Dr. John Fleetwood's 'Christian's Dictionary,' 1775, opposite the article 'Worship.'

20. DESIGN FOR BOOK-ILLUSTRATION. A regiment of volunteers marching with muskets along a street towards the l., preceded by the Union Jack; a soldier on horseback l.; people looking from the windows. Perhaps a scene from the Gordon Riots.
Indian-ink wash, with pen outlines; roy., $3\frac{3}{4} \times 6\frac{1}{2}$ in.
Nos. 3–20 were purchased February, 1863.

21. A DEPUTATION TO GEORGE III. The young king sits on a dais r., with his son standing beside him, while the members of the deputation are grouped l., the foremost reading from a paper in his hand; a row of halberdiers in the background.
Indian-ink wash, with pen outlines; roy., $9\frac{1}{4} \times 16\frac{5}{8}$ in.
Purchased May, 1870.

WALKER, Frederick, A.R.A. (b. 1840, d. 1875). Painter and book illustrator; born in London; apprenticed to J. W. Whymper, the wood-engraver; designed a quantity of illustrations for 'Good Words,' the 'Cornhill,' etc., 1859–1865; elected associate of the Old Water Colour Society 1864, member 1866; A.R.A. 1871; exhibited oil pictures and water colours 1863–1875, chiefly idyllic in subject; had a marked influence on English water-colour painting, and on book-illustration, and was the first artist to design a pictorial 'poster'; worked chiefly in London and at Cookham.

1. SKETCH FOR ILLUSTRATION TO 'THE SETTLERS OF LONG ARROW.' Helen Lennox opening the door l. of a shanty, in which a boy (Con Doyle) sits nursing a baby on his knee, with two other children lying on the ground beside him; on the further side of a table, the mother is bending over the fire.
Pencil and water colours, unfinished; roy., $4\frac{3}{4} \times 5\frac{5}{8}$ in.
Engraved on wood by Swain from a more finished version, 'Once a Week,' Nov. 16, 1861, p. 561.
Presented by T. Ballard, Esq., August, 1893.

[2-3] Drawings on wood.

2. The Dame's School. A room with a table by which, on the further side, the dame sits hearing a lesson from a little girl standing r.; another girl sits writing at the near side of the table, only partly seen; in the background l. an open cupboard, under which on a bench sit three boys; the one at the l. works on a slate while his neighbour looks over his shoulder. Signed in reverse *F. W.*
   Pen and ink on wood, the lights in white; 6 × 5 in.

3. Autumn. A young girl standing turned to the front, leaning on the crook of an apple tree, with one hand thrown over the branch of it and an apple in the other; her hair and dress are blown by the wind, her eyes look upward: behind the tree a hedge of flowers, over which appear the head and shoulders of a gardener stooping by a ladder. Signed in reverse *F. W.*
   Pen and ink on wood, the lights in white; 6¼ × 4⅝ in.
   One of several designs on this subject.
   Nos. 2 and 3 were purchased October, 1893.

WALKER, John (worked about 1780–1800). Engraver and topographical draughtsman; son of William Walker, the engraver, many of whose plates he finished; published and engraved most of the plates for the 'New Copper-Plate Magazine'; worked in London.

1. Northampton. View of a church tower and other buildings on a green slope above the banks of a canal which flows along the foreground; along the shore of the canal is a wharf, walled off behind; a cart with three horses passes along the wharf, a barge is unlading timber under a crane, a second barge is sailing r. and a man is watering two horses l.
   Water colours and Indian ink; roy., 4¼ × 6⅝ in.
   Engraved.

2. Hinkley, Lincolnshire. Part of a village street leading to sloping fields on which stands the church, backed by woods; a man on horseback coming along the street, a coach driving away at the end of it; other figures, and a sow with her litter in the foreground.
   Water colours and Indian ink; roy., 4⅞ × 7⅛ in.
   Engraved.
   Nos. 1 and 2 were purchased October, 1877.

3. Newport Pagnel. View of the town on the further side of the Ouse, spanned r. by a bridge; in the foreground a coach which has just forded the river.
   Water colours and Indian ink; roy., 4⅛ × 6⅜ in.
   Engraved with modifications by the artist for the Copper-plate Magazine, Plate 145.
   Purchased May, 1890, at the Percy sale.

WALKER, John Rawson (worked about 1817–1865). Landscape painter; worked at Nottingham; exhibited landscapes, sometimes with figures, at the Royal Academy and elsewhere, 1817–1865.

1. Two on one mount, roy., viz.:—
   (*a*) Landscape composition. A sheet of water with tall trees r., a castle among wooded hills l.; three men in a punt about to cross from the r. shore.
   Charcoal, with lights taken out; 5 × 7¾ in.
   (*b*) Landscape composition. Cattle crossing a bridge over a stream; a shady lane l. along the bank, with ruins on a mound between it and the bridge; beyond, distant hills around a valley; three figures near the foreground.
   Charcoal, with lights taken out; 5⅞ × 8⅜ in.
   These two drawings, given to Dr. Percy by the artist, were called by him 'carbonic drawings': they were made on paper coated with a substance which, when exposed to steam, fixed the charcoal.
   Purchased May, 1890, at the Percy sale.

2. Old kiln, near Kerswell, Devonshire. The old kiln stands near the foreground r. close to a bridge from which an angler fishes in the stream below; at the back are woods, with a white-washed cottage on the fringe of them, beyond the bridge; in the l. foreground a man and woman with a dog sit near a felled tree on grass sloping down to the stream; beyond a woody hollow and clump of trees is the open country, with a village at some distance and Dartmoor hills on the horizon.
   Charcoal, with lights taken out; imp., 13⅜ × 20¼ in.
   Purchased May, 1876.

WALKER, William (b. 1791, d. 1867). Engraver; born near Edinburgh; pupil in Edinburgh of E. Mitchell, and in London of J. Stewart and T. Woolnoth; also learnt mezzotint from T. Lupton; worked in stipple and in mezzotint, his plates being chiefly portraits, many of them after Raeburn; worked in London.

1. Two on one mount, roy., viz.:—
   (*a*) Study of the lower part of a face. Smiling, turned to r. Red chalk; 5 × 3¾ in.
   (*b*) Study of the lower part of a face. Smiling, turned to front. Red chalk; 4⅞ × 3¾ in.
2. Two on one mount, roy., viz.:—
   (*a*) Study of an ear.
   Red chalk; 4⅞ × 3⅞ in.
   (*b*) Study of an ear.
   Red chalk; 4⅞ × 3⅞ in.
   All presented by Miss Marion Walker, April, 1874.

WALKEYS, William (d. about 1873). Draughtsman; died at Stroud, Gloucestershire.

1. A country churchyard. A churchyard, with part of an old church r., gravestones under a great tree l., and two figures by the church wall.
   Pencil; roy., 6⅛ × 9 in
   Presented by J. Deffett Francis, Esq., December, 1874.

WALMSLEY, Thomas (b. 1763, d. 1805). Landscape painter; born in Dublin; worked as a scene-painter in London, then in Dublin; afterwards painted landscapes of Welsh and Irish subjects, some of which were engraved by Jukes; exhibited at the Royal Academy 1790–1796; painted often in distemper; died at Bath.

1. Grotta di Posilippo, Naples. Huge cliffs of sandstone rising on each side of the paved way leading to the grotto; a monument stands under the cliff at the l., which is tufted with foliage at the top and casts a broad shadow across the scene; a cart and a few figures and groups are on the road.
   Body colours (distemper); imp., 13⅝ × 21⅛ in.
   Presented by Dr. John Percy, January, 1887.
2. Italian Lake Scene. Evening view, probably on the Lake of Como. A narrow stretch of water, with a little bay or inlet in the l. foreground, which a man is crossing in a boat, while two peasants sit on the grassy bank; at the r., a solitary tree rises against the background of mountain ranges, their summits touched by purple light from the l.; a little beyond, a belt of wood runs out from the r. and hides the water; on the further side of the lake a large villa rises among woods. Signed *T. Walmsley.*
   Body colours (distemper); imp., 13¾ × 21⅝ in.
   Purchased May, 1890, at the Percy sale.
3. Landscape composition. Twilight on the shore of a lake or river rising in steep crags l. with a group of three figures under two trees near the water; a boat sailing on the stream, and mountains on the further side beyond the wooded shore.
   Body colours (distemper); imp., 13½ × 19 in.
   Purchased August, 1881.

WALPOLE, J. or **T.** (worked about 1780). Amateur draughtsman; believed to have been a cousin of Horace Walpole.

1. Sketch portraits of Edward Gibbon. Sketch of the historian, a strange figure with puffed cheeks, round body and small legs, seated on a chair, turned slightly r., and looking r., the hands laid across the body; he is slightly frowning, with animated expression. Below, two views of the head in profile looking r. with round staring eyes.
   Pencil; roy., 11¼ × 7⅜ in.
   Mounted with the portrait of Gibbon by Lady Diana Beauclerk, already described under her name. Inscribed on the back *Mr. E. Gibbon by Mr. J. Walpole*, 1782, and below this in another hand *Autograph of Horace Walpole.* Gibbon's features and figure lent themselves to caricature. 'His mouth,' says Colman, 'mellifluous as Plato's, was a round hole almost in the centre of his visage.'

WALTER, Henry (b. 1799, d. 1849). Painter; worked in London; painted pastoral subjects and animals; one of the group of artists who sat at the feet of Blake in his old age; a companion of Samuel Palmer, Linnell, F. O. Finch, and George Richmond; exhibited at various galleries, 1820–1846.

1. Portrait of Samuel Palmer. Whole-length, facing to front, seated on a chair, with legs wide apart; wearing a big broad-brimmed hat, with scarf round the throat and thrown over the shoulder; large spectacles, through which the eyes look with dreamy intensity; stubbly moustache and beard. Inscribed *Henry Walter died and was buried at Torquay April 23, 1849. Though he left but few works they are all marked by high artistic qualities and fine sentiment. Mr. Walter was about 63 when he died. This fine drawing and admirable likeness of Samuel Palmer (Painter) by his friend Henry Walter I give to the Print Room of the British Museum. Palmer died at Reigate May 24, 1881: he was about 74. George Richmond, R.A., 1883.*
   Pen and sepia, with water colours and body colours, on bluish paper; imp., 21¼ × 14⅜ in.
   Samuel Palmer, b. 1805, d. 1881; distinguished as a painter and etcher of idyllic and romantic landscapes, aiming at elaborate richness of effect; worked in London, Kent, Surrey, and other parts of England.
   Presented by the family of the late George Richmond, R.A.

WALTERS, George Stanfield (worked about 1860–1893). Landscape painter; worked at Liverpool; painted chiefly sea-pieces; Member of the Society of British Artists; exhibited chiefly at Suffolk Street, 1860–1893.

1. Two on one mount, roy., viz.:—
   (*a*) Houses on a Common. Houses, partly hidden by scattered trees, seen across an open common.
   Water colours; 6⅜ × 10½ in.
   (*b*) Sheep at Pasture. A flock of sheep on the uneven brow of a slope, beyond which scattered trees rise against a background of distant woods and cloudy sky.
   Water colours and body colours on gray paper; 7¼ × 13¼ in.
2. Two on one mount, roy., viz.:—
   (*a*) Foreground study. Clumps of heather and broom on rough sandy ground; beyond, a wall and barn. Inscribed *high gravel bank.*
   Body colours over black chalk on gray paper; 7¼ × 10⅝ in.
   (*b*) Foreground study. A bank overgrown with ferns and bushes of green and silvery-gray leaves 1. Inscribed *side of a bank, fern on the lower part about* 2 *feet high.*
   Body colours and black chalk on gray paper; 7⅛ × 10⅜ in.
   Both purchased November, 1890.

WALTON, W. L. (worked about 1834–1855). Lithographer and draughtsman; worked in London; exhibited a few landscapes at the Royal Academy and elsewhere, 1834–1855.

1. Malahide Castle, Ireland. View of the castle seen at a little distance across a park with woods on either side; a large tree in the r. foreground. Inscribed *Malahide Castle* followed by two words partly cut off and illegible.
   Pencil on drab paper, heightened with white; roy., 8 × 12 in.
   Purchased May, 1881.

WARD, James, R.A. (b. 1769, d. 1859). Painter and engraver; born in London; learnt mezzotint-engraving under his brother W. Ward, and produced fine plates in early life; exhibited pictures from 1790, painting at first domestic and rustic scenes in the style of his brother-in-law Morland, afterwards (in great number) landscapes and animal subjects, in which he showed great energy and power; elected A.R.A. 1807, R.A. 1811; worked chiefly in London, but from 1830 at Cheshunt.

1. Holy Ghost Chapel, Basingstoke. A ruin seen from quite near, standing on the brow of a hill which slopes down beyond to open undulating country; the light falls from the l., casting long shadows; two cows lying down in the r. foreground. Signed twice *J. W.* and *J. W., R.A.*
   Water colours; roy., 8 × 11⅛ in.

2. An old Cottage. A tumble-down cottage, backed by trees, with thatched shed l. Signed *J. W., R.A.*
   Water colours; roy., 4⅞ × 6⅜ in.

3. Portrait of an Old Peasant. Whole-length study of an old man with white hair and weather-beaten face, dressed in a smock frock, and leaning with one arm upon a bank of earth. Signed *J. W., R.A.*
   Water colours; roy., 15⅞ × 10 in.

4. Study of a Young Woman and a Boy. A young woman, with russet-coloured apron over a print dress, and a cap on her head, standing turned to the l., her hands on the shoulders of a boy in jacket, striped waistcoat and corduroy breeches, who stands in front of her looking also l. Signed *J. W., R.A.* On the back of the mount is a note in the artist's handwriting *Study from nature at Tytherton, Wilts.*
   Water colours; roy., 12⅛ × 7½ in.

5. A woman churning. A woman standing on the further side of a churn, the handle of which she turns, her face looking to the front; she wears a coloured shawl, and curls show under her cap. Signed *J. W., R.A.*
   Water colours; roy., 8½ × 6¾ in.

6. Two on one mount, roy., viz.:—
   (*a*) Study of a child. A small boy toddling to the l. lifting his smock with one hand, a soft felt hat on his head. Signed *J. W.*
   Water colours; 4⅜ × 3¾ in.
   (*b*) Two Studies of a child. Studies of the same boy as that in the previous drawing. At the l. he sits on a little chair playing with a pair of bellows, at the r. he sits and tries on his father's big boot.
   Water colours and pencil; 4⅛ × 7 in.

7. A water-cress girl. A pretty, barefoot girl in ragged clothes and a straw hat standing with a basket of cress on her arm, facing to front. Signed *J. W.*
   Water colours and pencil; roy., 8⅜ × 4½ in.

8. A donkey resting. A donkey resting on the ground with its legs under its body, a blue striped cloth folded and strapped on its back. Signed *J. W., R.A.*
   Water colours; roy., 7¾ × 9¾ in.

9. An Arab horse. Seen in profile, facing l. Signed *J. W., R.A.*
   Water colours and pen and ink; roy., 10¼ × 13¾ in.

10. A CART HORSE. Seen in profile, facing r. Signed *J. W., R.A.*
Water colours; roy., 10 × 14¼ in.

11. Two on one mount, roy., viz.:—
(*a*) A COCKEREL CROWING. Seen from behind, spreading its wings.
Water colours and pencil; 8¼ × 6¼ in.
(*b*) A COCKEREL CROWING. Seen from behind, but turned to the l.
Water colours and pencil; 8¾ × 6¾ in.

12. KIDS BROWSING. Two kids, facing each other, browsing on weeds. Inscribed *Abergavenny, Sepr. 22d, 1829. J. W., R.A.*
Pencil and water colours; roy., 6½ × 10 in.

13. A WOUNDED TIGER. A tiger lying on the ground with lashing tail and head thrown up roaring towards the r. Signed *J. W., R.A.*
Pencil and water colours; roy., 9⅜ × 13½ in.

14. Two on one mount, roy., viz.:—
(*a*) STUDIES FROM A BOA-CONSTRICTOR. The eye with part of the head of the snake, and a study of the scales of the body. Inscribed *Boa-Constrictor's Eye* and signed *J. W., R.A.* (On the back, pencil study of a man's anatomy.)
Water colours and pencil; 6⅞ × 4½ in.
(*b*) HEAD OF BOA-CONSTRICTOR. Head with jaws open and fangs darted out. Inscribed *Head of the Boa-constrictor, J. W., R.A.*, and with notes in shorthand.
Water colours and pencil; 4½ × 6⅞ in.

15. Two on one mount, roy., viz.:—
(*a*) STUDY OF A BOA-CONSTRICTOR. Head and part of the body of the snake rising up, with closed jaws. Inscribed *Boa Constrictor, J. W., R.A.*, and with notes in shorthand.
Water colours and pencil; 6¾ × 4½ in.
(*b*) STUDY OF A BOA-CONSTRICTOR. Head of the snake from the back, rising up and shooting out its fangs. With another pencil sketch of the eye and jaws.
Inscribed *J. W., R.A., Boa-Constrictor.*
Water colours and pencil; 6¾ × 4½ in.

16. Two on one mount, roy., viz.:—
(*a*) STUDIES OF A DOG'S HEAD. Head of a hound, seen from the front and in a side view facing r. Signed *J. W., R.A.*
Water colours and pencil; 6 × 9¾ in.
(*b*) HEAD OF A SHEEP. Profile of a sheep's head, facing l. Signed *J. W., R.A.*
Water colours and pencil; 7⅛ × 9⅞ in.

17. SHEET OF STUDIES OF CATTLE. A number of separate studies of humped Indian oxen in various positions. Signed and dated *J. W., R.A., Walcot, Octr. 12, 1817.*
Pencil and water colours; roy., 9 × 14¼ in.

18. Three on one mount, roy., viz.:—
(*a*) PORTRAIT OF EDWARD MORGAN, A WELSH LABOURER, AGED 92. Head and shoulders in full face, looking up; with long gray hair. Signed *J.W., R.A.*
Water colours and pencil; 5½ × 4⅜ in.
(*b*) A GENTLEMAN ON HORSEBACK. A young man in a broad-brimmed hat and long coat, seen in profile in the saddle, facing r.; the head, hindquarters and legs of the horse do not appear.
Pencil and water colours; 6¾ × 3¾ in.
(*c*) A SAILOR. A sailor lad in hat, shirt, and breeches, sitting on a wall with bare feet hanging down, and his hands behind him. Signed *J. W.*
Pencil on gray paper, heightened with white; 8¾ × 5 in.
(*b*) and (*c*) are examples of the artist's early manner, very closely akin to that of Morland, under whose influence he worked before his election to the Royal Academy.

19. Scene in Cadzow Forest. A rough slope with trees among brakes and boulders, rising r. from a wooded valley that swells up l. to a moor beyond; higher hills on the horizon. Inscribed *left of Cadzrow* [sic] *C*[astle ?]. Signed *J. Ward* (in monogram) *R.A.*
Pen and sepia over black chalk, with sepia wash; roy., 8⅝ × 11¼ in.

20. A Wiltshire Peasant. Half-length of an oldish man, clean shaven, with curly hair under a soft felt hat, seen in profile turned l., the body (in waistcoat and shirt-sleeves) stooping somewhat forward. Signed *J. Ward* (in monogram) *R.A.*
Black and red chalks on gray paper, heightened with white; roy., 16⅜ × 11½ in.

21. Two on one mount, roy., viz.:—
(*a*) A Country Boy. A boy in rough clothes, heavy boots, and hat with turned-down brim, standing by a chair, with an arm resting on the back of it and a foot on one of the crosspieces; he faces to front, half smiling. Signed *J. W., R.A.*
Black chalk on brown paper, touched with white; 10½ × 7 in.
(*b*) A Country Girl. A young girl, wearing straw hat and cape, carrying a jug in one hand and a glass in the other; in a three-quarter pose, turned l. Signed *J. Ward* (in monogram) *R.A.*
Black chalk on brown paper, touched with white; 11 × 6½ in.
Early studies in Morland's manner. The signature was doubtless added later, when the artist had been elected R.A.

22. Two on one mount, roy., viz.:—
(*a*) A Boy's Head. Head of a country boy wearing a cap over curly hair and looking r., in three-quarter face. Signed *J. W., R.A.*
Pencil on brown paper, touched with white; 5⅜ × 4⅜ in.
Early study of the same period as the two last.
(*b*) Head of an Old Woman. Head of a very old woman with handkerchief tied over her head and under her chin, looking up r. in three-quarter face. Inscribed *J. Ward* (in monogram) *R.A., at the Cavern, Derbyshire.*
Pen and ink sketch; 4¾ × 5¾ in.

23. Mary Thomas, Welsh Fasting Woman. An old woman lying in bed under low rafters, her withered head propped on pillows and looking r., and a fleshless hand laid across her chest. Inscribed *Mary Thomas of Tanralt near Barmouth, the fasting woman, 82 years old; been in Bed since she was 15 years old, 10 years without tasting anything to eat or drink. J. Ward* (in monogram) *R.A. Drawn Sep^r. 2^d 1807.* With further notes in shorthand.
Pencil; roy., 10⅜ × 14½ in.

24. George III.'s charger Adonis; Study for an Equestrian Portrait. The horse is seen from the side, facing l., and pawing the ground; the rider is partly sketched in. Signed *J. W., R.A.*
Black chalk on gray paper, heightened with white; roy., 11⅜ × 14 in.
On the back of the mount is the artist's note: *Study from Nature. King George the third's Charger Adonis.*

25. Primrose, a Brood Mare. Seen from the side, facing r. With two small slight studies of the same animal. Signed *J. W., R.A.*, and inscribed *Primrose, Brood Mare.*
Pencil; roy., 7¼ × 11⅛ in.

26. Sheet of Studies of a Dog. Studies of a terrier in various attitudes. Signed *J. W., R.A.*, and inscribed *Mr. Gell's dog, Pisa. Hopton, Feb^y 1825.* Also with notes in shorthand.
Pencil; roy., 7⅛ × 10¼ in.
Nos. 1–26 were purchased June, 1885. All from the collection of Mrs. E. M. Ward, the artist's granddaughter.

27. Ann Moore, the Tutbury Fasting Woman. An old woman with large bony features, seen to the waist, nearly in profile, looking r., a shawl wrapped round both head and body. Signed *J. W., R.A.*
Black and red chalk on gray paper, heightened with white; roy., 8¾ × 8 in.

28. Studies for a Picture of Bull-baiting. Four heads of rustic sportsmen in various positions; at the r. study of a man in shirt-sleeves (the head not showing) with a dog in his arms. Inscribed in pencil *Gentlemen of the fancy*, and in ink *J. W., R.A. Studys for a Bull-bait.*
Black chalk on brown paper, touched with white; roy., $6\frac{1}{8} \times 9\frac{3}{4}$ in.
Probably studies for the picture 'Bull-bait,' exhibited at the Royal Academy 1797. The signature was doubtless added after the artist had become R.A., as in the case of the other early drawings described above, Nos. 21 (*a*) and 21 (*b*).
Nos. 27 and 28 were purchased November, 1884.

29. Kenilworth Farmhouse. A farmyard with the long brick and timber farmhouse along the r.; a cart loaded with hay stands before the projecting porch in the centre; at the l. a shed, and ricks beyond; in the r. foreground a pond towards which a flock of geese is coming. Inscribed, with shorthand notes and *Kenilworth farmhouse, J. Ward* (in monogram) *R.A.*
Water colours, unfinished; imp., $14\frac{3}{4} \times 23\frac{1}{4}$ in.

30. A Heron Flying. A heron with wings spread out rising in the air. Signed *J. W., R.A.*
Pen and ink and water colours; imp., $13 \times 19\frac{3}{4}$ in.

31. Pollard Willows. A pond with reedy banks overhung r. and l. by leaning pollard willows. Signed *J. Ward* (in monogram) *R.A.*
Black chalk on gray paper, heightened with white; imp., $11\frac{3}{8} \times 19\frac{3}{4}$ in.

32. Cayne Waterfall, Wales; after Girtin. A stream plunging down rocky ledges in a cascade; from a pool at the foot r. the water swirls into the foreground among the stones; trees on the banks and slopes on either side. Inscribed *J. Ward* (in monogram) *R.A. Cayne Waterfall.*
Water colours and reed pen; atl., $18\frac{3}{4} \times 25\frac{3}{4}$ in.
See in this catalogue under Girtin, No. 55. Though Ward was by six years the senior, there seems no doubt that the present drawing was copied from the younger artist; the trees, etc., are elaborated from what are only slight suggestions in the Girtin, which is far superior in precision and delicacy. It is in Ward's later style, and probably made after Girtin's death (1802).
Nos. 29-32 were purchased June, 1885. From the collection of Mrs. E. M. Ward.

33. Horse and Boa-constrictor. A horse stamping with pain and tearing in fury with his teeth the head of an enormous boa-constrictor twisted round his body. Signed *J. W., R.A.*
Black and white chalk on drab paper; ant., $20\frac{1}{4} \times 32\frac{1}{4}$ in.
Purchased May, 1870.

34. The Victory of Lord Duncan at Camperdown; Engraver's outline after the Picture by J. S. Copley. Outline drawing (squared out) for the mezzotint engraved by the artist and published August 1, 1800.
Pencil; $23\frac{1}{4} \times 30$ in.
Placed with proofs of the mezzotint in Vol. IV. of the collection of the artist's engravings presented by himself to the department, 1817.

35. The Descent of the Swan. The arch of a bridge over a river, with two swans on the water and another flying down to join them. (The descent of the swan seeking his own element; illustration to Coxe's 'Social Day.')
Pen and ink, with Indian-ink wash; $5\frac{5}{8} \times 4\frac{1}{2}$ in.
Inserted in Vol. VII. (No. 130) of the interleaved and illustrated Royal Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

WARD, S. (worked about 1769). Draughtsman; worked at Yarmouth.

1. View of a Church. N.E. view of a small church with tower and spire, from outside the churchyard; trees r. and l. and buildings among them l.; a few figures in the foreground. An oval, signed and dated on the margin *S. Ward fecit 1769.*
Pen and ink; roy., $3\frac{7}{8} \times 5\frac{1}{8}$ in.
Presented by Sir Reginald Beaucbamp, Bart., June, 1882.

WARREN, Charles (b. 1767, d. 1823). Engraver and draughtsman; much employed as an engraver of book illustrations; worked in London.

1. Portrait of Samuel Scott, the American Diver. Whole-length, standing, turned to r., one hand in coat pocket, wearing a hat and ordinary clothes. Beneath, a sketch of Southwark Bridge and Scott diving from a scaffold in the centre of it. Inscribed *Samuel Scott the American diver: jumped off a scaffold erected over the centre arch of Southwark Bridge into the river during the hard frost. Decr. 26th 1840. C. Warren delt.*
   Indian-ink wash and pen; 8¾ × 6⅝ in.
   Samuel G. Scott, b. 1813, served as a sailor on English and American frigates, then became a professional diver; made leaps of several hundred feet into the water below Niagara Falls, from the cliffs of Cornwall, masts of ships, and Southwark Bridge; before diving from Waterloo Bridge, January 11th 1841, he strangled himself by accident in performing his trick of a mock execution.
   Placed with Portraits. Purchased March, 1851.

[2–5] Drawings in the Crace Collection of London Views, purchased November, 1880.

2. New Ordnance Office, S. side of Pall Mall, 1850.
   Water colours; 6¼ × 9¼ in.
   No. 51 in Portfolio XI.

3. James Christie's Old Auction Room as it appeared in 1803.
   Water colours; 6⅛ × 7 in.
   No. 52 in Portfolio XI.

4. Schomberg House, Pall Mall.
   Water colours; 6⅝ × 8⅛ in.
   No. 53 in Portfolio XI.

5. View of Warwick House, 1814.
   Sepia; 4 × 4¾ in.
   No. 80 in Portfolio XI.

WATSON, Caroline (b. 1760, d. 1814). Engraver; daughter of James Watson, the mezzotinter; born in London; made drawings from pictures, which she engraved in mezzotint or stipple; engraver to Queen Charlotte; worked in London.

1. Portrait of William Woollett; after Gilbert Stuart. Half-length, turned l., seated engraving the plate of 'The Death of Wolfe,' West's picture partly seen beside him l.; the face is in three-quarters, turned l., the eyes looking up r.; wearing red morning cap and wrapper.
   Water colours on vellum, highly finished; roy., 5 × 3¾ in.
   Engraved in stipple by the artist and published 1785.
   Purchased August, 1868.

WATSON, William Smellie (b. 1796, d. 1874). Painter; born at Edinburgh; pupil of his father, George Watson; studied in London for some years from 1815; afterwards painted portraits and domestic subjects in Edinburgh; original member of the Royal Scottish Academy.

1. Kelso, Scotland. A stream coming into the foreground under a one-arched bridge, at either end of which are houses; beyond, a bare slope rising l. and a hill with three cones in the distance; two figures on the bridge, two more on a road leading to the houses at the r.
   Water colours; roy., 9 × 12½ in.
   Purchased October, 1881.

WATTS, George Frederick, R.A. (b. 1817, d. 1904). Painter, sculptor, and lithographer; born in London, of a family settled at Hereford; frequented the studio of Behnes the sculptor, but self-taught; gained prizes in the competition for decorating the Houses of Parliament, 1842 and 1848; worked in Italy, chiefly at Florence, 1843–47, afterwards in London; exhibited at the Royal Academy and elsewhere 1837–1904; elected A.R.A. and R.A. 1867; painted a great series of portraits, including most of the eminent persons of his day, and a number of mythical, heroic, and allegorical subjects, as well as landscapes; executed a large fresco for Lincoln's Inn Hall, and some important works in sculpture; unrivalled in the English School for range and nobility of imagination.

1. Caractacus led in Triumph through the Streets of Rome. Caractacus in the centre moves toward the l., at the head of a train of captives; his gaze turns r. towards a group of spectators; one of these, a man, leans forward over a woman seated on the ground with her child, another lifts his old father in his arms, others, behind, climb on the pedestal of a statue. On the other side of Caractacus, a woman bends over her frightened child; at the l. Roman soldiers blowing trumpets pass on before gazing spectators. Inscribed on the margin *Caractacus led captive. Watts.*
   Pencil; roy., 7 × 10 in.
   Study for the cartoon which obtained in 1842 one of the three prizes for the decoration of the Houses of Parliament. The fresco was never executed, and the cartoon was cut up and sold. Portions were shown at the Watts exhibition at Burlington House, 1905.

2. Study for a Picture of the Crucifixion. Christ, a beardless figure, hangs on the cross, gazing up towards the r.; at the l. one of the thieves crucified, with head hanging on his breast; at the r. the other thief (slightly sketched). Signed *Watts.*
   Pencil; roy., 9⅛ × 10⅝ in.
   Nos. 1 and 2 were purchased May, 1885.

3. Study for 'Time and Oblivion' (1848). Study of an arm holding a staff, and two studies of a wrist; also a faint sketch of a woman's head.
   Pencil; roy., 9 × 7¼ in.

4. Coriolanus; study for a Fresco at Bowood. Coriolanus in the centre stands hesitating, while his wife and child cling to him and his mother addresses him; groups of women and children kneel in supplication r.; at the l. Aufidius and two Volscians and, beyond, a man on horseback and a soldier with a spear.
   Red chalk; 2¼ × 9⅛ in.
   Painted in fresco at Bowood, the Wiltshire seat of the Marquis of Lansdowne.

5. Study of Drapery for the Fresco in the Hall of Lincoln's Inn; Four studies of drapery.
   Pencil; roy., 10 × 7 in.

6. The Hours; study for the picture of 'Chaos.' Two slight studies of a circling chain of floating forms with hands joined. Inscribed *Chain of Time. Chaos.*
   Pencil; roy., 10¼ × 14⅛ in.
   Study for the picture now in the National Gallery of British Art.

7. Studies of Drapery.
   Black and white chalk on blue paper; roy., 16¾ × 11 in.

8. Study of Drapery.
   Red and white chalk on blue paper; roy., 11 × 8¼ in.

9. Studies of Drapery. Two studies.
   Black and white chalk on brown paper; roy., 9¼ × 14½ in.

10. Study of a Hand, etc. Study of a hand (for a portrait?), with two studies of a sleeve.
Black and white chalk on brown paper; roy., 14½ × 11 in.

11. Study of Feet. Study of the feet of a standing figure. Perhaps a study for the picture of 'Psyche,' though in this drawing the feet are not side by side nor quite close together.
Black chalk on brown paper; roy., 12 × 14¾ in.

12. 'Noah': Two studies for the picture 'The Sacrifice of Noah.' Two studies of the figure, with r. hand raised and eyes uplifted.
Black and white chalk on pinkish gray paper; roy., 17¾ × 11¾ in.

13. Study of a Head. Head of a young man, bent a little on one side, frowning and looking up r. At the l. small study of the lower part of a man's body Inscribed *very early*.
Black chalk on light brown paper; imp., 21½ × 15¼ in.
Perhaps a study for one of the figures in 'Caractacus,' the artist's Westminster Cartoon, exhibited 1843.

14. Nude Study. Study of a male figure seated, turned towards the l., the r. arm resting on r. thigh, l. hand by l. hip. The extremities are not drawn in, nor the head.
Black chalk on brown paper, heightened with pink and white; imp., 21¾ × 14¼ in.
Possibly a first idea for 'Samson.'

15. *Ob.* Study of a Draped Figure. A tall draped figure seen from behind, with l. arm outstretched, and head turned towards the r.
White and black chalk on brown paper; imp., 23 × 14¾ in.
This figure recalls the figure of Death in the picture of 'Love and Death (1879), but is turned the other way, and the pose of the head is different.

Rev. Orpheus and Eurydice; study for the picture (1869). Orpheus clasping the fainting Eurydice in his arms. Whole-length figures. A rough sketch.
Black chalk.

16. Sheet of Nude Studies. Two studies of a nude woman seated on the ground, with head on hand and arms on knee. With three smaller studies of a torso and one of a knee.
Black chalk on brown paper; imp., 22½ × 14½ in.
Probably, with the next sheet, first thoughts for 'The Childhood of Zeus.'

17. Sheet of Studies. Nude studies of a woman seated, leaning back, turned r.; a woman seated, turned l., with face to front, l. hand on thigh; and other studies of a torso and legs.
Black chalk on brown paper; imp., 14½ × 22½ in.

18. Two studies for the Figure of Hera in the Picture of 'Olympus on Ida' (1885). Two nude studies of a woman facing to front with r. arm lifted above the head (the face and extremities not drawn in).
Black chalk on brown paper; imp., 22½ × 13 in.

19. Study for the Figure of Death in 'Time, Death, and Judgment.' A standing figure facing to front entirely wrapped in drapery except for the r. shoulder.
Black chalk on brown paper; imp., 22¼ × 13¾ in.

20. Sheet of Nude Studies. Two studies of a nude female figure, seen from the back and r., with head inclined forward and r. arm lifted. The extremities not drawn in. With four smaller studies for parts of the same figure.
Black chalk on brown paper; imp., 22½ × 14¼ in.

21. Studies for 'The Creation of Eve' (1899), etc. Study of the head and bust of a woman of classic type, in profile, looking r. Below, a rough outline of the same head, and three studies (two very slight) of the sleeping figure of Adam for 'The Creation of Eve.'
Black chalk on brown paper; imp., 22 × 14½ in.
The 'Creation of Eve' is now in the collection of Edmund Davis, Esq.

22. THREE STUDIES OF THE SAME HEAD, PERHAPS FOR 'TIME AND OBLIVION.' Studies of a youthful male head inclined l., with tossing locks of hair and eyes closed.
Black chalk on brown paper; imp., 22¼ × 14½ in.
A reminiscence, perhaps, of the antique head of the Dying Alexander in the Uffizi.

23. SHEET OF STUDIES. Studies of arms, with two studies of an open hand.
Black chalk on brown paper; imp., 14½ × 22 in.

24. STUDY FOR A PICTURE. Nude study of a woman standing turned to front and l., the face looking down l. (the extremities not drawn in). With two separate studies for the legs.
White and black chalk on brown paper; imp., 22¼ × 14½ in.

25. SHEET OF STUDIES. A nude male figure standing by a broken column; a youth draped and seated; a figure squatting on the ground, and, below, a figure kneeling and bending forward.
White and black chalk on brown paper; imp., 14 × 21¾ in.

26. STUDIES OF A MALE TORSO. Three studies of a male torso.
Black chalk on brown paper; imp., 22¼ × 14½ in.

27. NUDE STUDY. Whole-length nude study of a woman standing, facing to front with l. arm behind her back. With separate study of a leg.
Black chalk on gray paper; imp., 19¼ × 12½ in.

28. STUDY FOR 'BRITOMART AND THE NURSE.' Britomart is represented standing at the l, facing to the front, and holding up a magic crystal: the shapes which she sees appear in procession behind, moving towards the l.; at the r. Sir Arthegall unarmed and bareheaded on a great horse, and Sir Guyon riding beside him; the palmer walks in front at the l. with head bent; beyond, the head of a knight is seen above the palmer, and above Sir Arthegall's horse the heads of a knight and lady riding side by side; above all these the figures of the Red Cross knight and Una are indicated in two places by a light outline. In the foreground r. the Nurse reclines in a low chair asleep, a great book lying open between her and Britomart. Inscribed *Britomart.*
Pencil; atl., 23⅜ × 17¼ in.
The whole design was altered in the finished picture (1878), Britomart being shown seated, with her back to an actual mirror of large size, in which the nurse, sitting beside her with reverted head, sees and describes the images of the personages of the 'Faerie Queene' somewhat differently arranged, and passing in reverse direction from this design, *i.e.*, from l. to r.

29. SHEET OF STUDIES FROM THE NUDE. Two studies of a male torso seen from the side, and turned r., the back bent in effort, and r. arm stretched out. Below, studies of an arm and shoulders and a male torso, and two studies of a leg.
White chalk (with black chalk added in one study) on dark gray paper; atl., 25½ × 19½ in.

30. STUDIES OF AN ARM FOR 'THE MESSENGER,' ALSO CALLED 'THE MESSAGE OF PEACE' (1891). Two studies of the right arm, hanging down with pointing finger, of the figure of Death.
Black and white chalk on brown paper; ant., 29 × 22¼ in.
The picture is now in the Whitworth Institute, Manchester.

31. STUDIES FOR 'THE CHILDHOOD OF ZEUS' (1896). A sheet of nude studies for the nymphs surrounding the infant Zeus, none of the figures agreeing exactly with any of those in the picture, though the principal study gives the attitude of the nymph in the l. foreground of the picture (except for the pose of the head); besides this there are seven studies, more or less fragmentary, for seated figures, a study of a knee, etc.
Black chalk on brown paper; ant., 29¼ × 22½ in.

32. STUDIES OF A SUPINE FIGURE. Sheet of seven studies (some slight and partial) of a man lying on his back, with head towards the l. and one knee raised.
Black chalk, with touches of white, on brown paper; ant., 22 × 26½ in.

33. Study of Legs. Large nude study, from hips to feet, of a woman standing and facing to front, with alternative studies at the side.
Black and white chalk on brown paper; ant., 29¼ × 22¼ in.
Possibly a study for 'Psyche.'

34. Studies for a Picture. Life-size study of throat, breast and shoulders of a woman, turned l.; inscribed *Miss W.* With two small studies below of a woman in full draperies carrying a pitcher on her head; inscribed with notes of colour.
Black and white chalk on brown paper; ant., 29 × 22 in.

35. *Ob.* Study of an Arm. Life-size study of a man's arm from the shoulder to a little below the elbow.
Black and white chalk on brown paper; ant., 29¼ × 22¼ in.
Perhaps a study for the arm of 'Hyperion.'

Rev. Four studies of a Man's left Arm.
Black and white chalk.

36. Study of an Arm. Life-size study of a bent r. arm (apparently a woman's), with suggestion of drapery at the shoulder.
Black and white chalk; ant., 28 × 21¼ in.
Nos. 3–36 were presented by Mrs. Watts, July, 1906.

WEBBER, John, R.A. (b. about 1750, d. 1793). Painter and etcher; born in London, of Swiss parentage; studied at Berne under J. L. Aberli and in Paris under J. G. Wille; returning to London, he went as draughtsman on Captain Cook's last expedition, 1770, and published views taken on the voyage; afterwards painted and exhibited views in England, Wales, Switzerland, and Italy; worked both in oils and water colours; elected A.R.A. 1785, R.A. 1791.

1. Lavant, Sussex. A cottage, backed by a group of tall trees, and partly hidden by pollard willows on the banks of a pond which occupies the foreground; a man leans on a gate l. in front of the cottage, a man and woman are near one end of it; at the r. beyond the water, a gate into a field. Signed and dated *J. Webber del.* 1792.
Indian ink, with some pen and sepia; roy., 13⅜ × 18¾ in.

2. Conway Castle. View of the castle from inland across a valley rising l. in partly wooded slopes; hills beyond the castle. Signed and dated *J. Webber*, 1791.
Indian ink and sepia over pencil; roy., 11¾ × 18½ in.
Nos. 1 and 2 were purchased February, 1880.

3. Valle Crucis Abbey, near Llangollen. Ruins of the abbey, and outbuildings, standing against a background of woods and hills, with a field in front, in which are two men and some sheep; at the r. a brook coming into the foreground under tall trees.
Indian ink wash and pen, lightly tinted; imp., 13¼ × 18¾ in.

4. Scene at Llangollen, with the castle of Dinas Brân. A dell with trees on rocky banks r.; at the l. a cottage partly seen, and in the foreground a man seated; beyond, ruins of the castle on a hill-top.
Indian ink wash and pen, lightly tinted; imp., 18⅜ × 13¼ in.

5. View from the Bridge at Llangollen. View looking over the Dee, which flows across the front; on rocky ledges l., two men fishing; on the further side r. part of the town with trees along the bank, distant hills l. Signed and dated *J. Webber del.* 1790.
Indian ink wash and pen, lightly tinted; imp., 13⅛ × 18¾ in.

6. At Corwen, Merionethshire. A group of cottages with a few trees about them, under bluffs of a mountain-side; a woman and boy sit near one of the cottage doors; a woman with faggots stands r.; and in the middle a woman comes leading a child.
Indian ink wash and pen, lightly tinted; imp., 13⅛ × 18¾ in.

7. Bala Town and Lake. View looking over fields and the town r. to the lake beyond, encircled by hills. Signed and dated *J. Webber del.* 1790.
   Indian ink wash and pen, lightly tinted; imp., 13¼ × 18⅝ in.

8. View near Dolgelly. View looking up a valley, with a group of buildings r.; in the middle distance, two bridges over a river, two outlets from which stream into the foreground; a man standing and woman stooping on the bank of the stream at the r.; close to the nearer bridge a hay-cart, and a few houses further up the valley l.
   Indian ink wash and pen, lightly tinted; imp., 13⅛ × 18½ in.

9. Cayne Waterfall. The waterfall foams down over steep ledges of rock at the l. into a pool below, above which rise wooded crags; in the foreground on rocks are two men climbing to view the fall. Signed and dated *J. Webber del.* 1790.
   Indian ink wash and pen, lightly tinted; imp., 18½ × 13¼ in.

10. View on the road from Conway to Llanrwst. View looking up the valley of the Conway, which is seen at the l. winding between ranges of hills; at the r. a man on a donkey followed by a child coming along a road, with cottages on either side, which curves into the foreground.
    Indian ink wash and pen; imp., 13¼ × 18¾ in.

11. View on the Coast of one of the South Sea Islands. A crag, partly overgrown with creeping shrubs and scattered pine-trees, rising from the sea-shore; at its foot in the foreground are four natives, two standing, one of them holding a spear, the third squatting, the fourth scooping the ground; at the l. two more in a canoe; behind the crag rise thick pine-woods backed by a mountain l.
    Indian ink wash and pen, lightly tinted; imp., 20¼ × 14½ in.
    Nos. 3–11 were purchased July, 1859.

12. Hampstead Heath. The sandy broken ground of the heath sloping up from the foreground to a group of houses standing in an enclosure; at the l. a grove of trees; in the l. foreground a boy with a donkey; further up, near the house, a man on horseback and two carriages. Signed and dated *J. Webber del.* 1790.
    Indian ink wash and pen, lightly tinted; imp., 13⅜ × 18½ in.
    Purchased March, 1868.

WEBSTER, George (worked about 1797–1832). Painter; worked in London and in Africa; practised in oil, but painted occasional water colours; exhibited (chiefly sea-pieces) at the Royal Academy and elsewhere.

1. Dix Cove, Coast of Guinea. A low coast with scattered palm-trees, an English fort l. and thatched buildings r., and between them a landing place at which a boat is being beached; in front the water is dotted with rocks, a boat manned by Englishmen is sailing out r., another boat l. is being paddled by natives, with English under an awning in the stern.
   Water colours and Indian ink; roy., 11½ × 18 in.
   Purchased May, 1890, at the Percy sale.

WELLER, J. (b. 1698). Portrait painter; biography unknown.

1. Portrait of the Artist. Head in three-quarter face turned l., the eyes looking to front; wearing wig. Signed and dated *J. Weller se ipse ad vivum delineavit Augusti die* 30, 1718. *Aetat.* 20.
   Black chalk on drab paper heightened with white; roy., 11½ × 9⅞ in.

2. Portrait of John Powell. Head and bust of an elderly man in three-quarter face turned r., the eyes looking full. In an oval. Inscribed *J. Weller delin. John Powell, Plumber and Glass Painter of Reading, Berks—extremely like.*
   Black chalk outline; roy., 15⅛ × 12 in.
   Both purchased February, 1852.

WELLS, John (worked about 1792–1809). Draughtsman and aquatint engraver; worked in London; engraved a set of views in Portugal after Noel, and a drawing of his own of Dutch Prizes in the Medway, 1792.

1. A Coast Fortress. Ramparts of a ruined fortress l. with projecting towers rising from the water, on which, in front, are three boats manned by fishermen; further off, r., three sails near the angle of the fortress; on the walls, a small windmill. Signed *John Wells.*
   Pen and ink; roy., 10½ × 14½ in.
   Apparently copied from a Dutch picture.
   Purchased November, 1879.

WEST, Benjamin, P.R.A. (b. 1738, d. 1820). Painter, etcher and lithographer; born in Pennsylvania; painted portraits in Philadelphia and New York; worked in Italy, 1760–63, afterwards in London, making a great reputation by historical pictures, notably 'The Death of Wolfe,' and numerous pictures of classical and sacred subjects; employed by George III. to decorate St. George's Hall, Windsor; one of the original members of the Royal Academy; succeeded Reynolds as P.R.A. 1792.

1. The Destruction of the French Fleet at La Hogue; study for the picture. English boats surrounding and burning the French fleet, one ship of which is in flames l., another is being fired r., and others appear in the background between; at the l. Sir George Rooke stands up in a boat directing the attack, at the r. a furious hand-to-hand fight goes on between the crews of French and English boats, many of the combatants struggling in the water. Signed *B. West.*
   Pen and ink, with Indian ink wash; roy., 6½ × 9⅞ in.
   The picture was exhibited at the Royal Academy in 1780, and engraved by Woollett, Voysard and others.
   Purchased June, 1860.

2. The Battle of the Boyne; study for the picture. William III. at the head of his staff, preceded by trumpeters, rides from the l. against the enemy; in the foreground r. a combat of horsemen in the water, at the l. the wounded Duke of Schomberg carried in the arms of his friends, while one in the centre holds his horse.
   Signed and dated *B. West*, 177[9?].
   Sepia wash and pen; roy., 7¼ × 10½ in.
   This study was engraved in mezzotint by J. Grozer.
   The picture was exhibited at the Royal Academy in 1780 and is well known through the engraving by John Hall. The composition was modified considerably from the present study, the group round Schomberg being transferred to the other side of the foreground, and the combat in the water omitted.

3. King John signing Magna Charta. The king sits at a table r. under a canopy, with nobles grouped behind him; four barons in the centre present the charter to him; a number of others gathered behind, two at the l. on horseback, in the foreground another holding his horse; on the farther side of the table a lord bends over to hand John a pen. Signed *B. West.*
   Pen and ink, with Indian ink wash, touched with white; roy., 5¼ × 8¾ in.

4. Scene from Roman History. A street in Rome, with an archway at the end of it: near the foreground in the centre a woman presenting her two children to a man who stands at the head of a group of citizens; at the r., men leading a horse; at the l., men making protesting gestures, and a woman and child seated; beyond, a number of people entering a building r.
   Pen and ink, with Indian ink wash, roy., 8⅜ × 13¾ in.

5. Lear and Cordelia. Lear sitting in a bed, his head supported l. by the doctor, while Cordelia sitting r. holds his hand and speaks to him; in the background r. two maids (Lear, Act IV., sc. VII.). Signed and dated, *B. West*, 1783.
   Pen and sepia, washed with sepia; roy., 4¾ × 7 in.

6. The Golden Age. A primitive family; the wife reclines on a knoll beneath a tree with a child on her arm, the husband sits beside her l., two boys with a bundle of rushes l.; other children about their parents; a lion and lioness, sheep and rabbits lying in the foreground. Signed and dated *B. West*, 1783.
   Pen and sepia, washed with sepia; roy., 3 × 4⅛ in.
   Nos. 2–6 were purchased June, 1871.

7. An Embassy in the East. An Indian potentate throned under a canopy receiving a document from an English envoy who stands l. at the head of a group of his countrymen; at the r., Indian nobles and warriors; behind, a circular colonnade, with minarets seen l. and elephants r. Signed and dated *B. West*, 1774 (?).
   Pen and sepia, washed with sepia; roy., 4⅝ × 7⅝ in.
   Presented by Mrs. Dodgson, February, 1895.

8. A Group of Children. A low square archway opening from a street beyond and leading by two steps down to the foreground; on the steps r. a boy with bare legs holds a child on his knee with one hand, while from the other a little girl tries to get a fruit or piece of bread; at the l. an older girl bends over her sister. In the street behind, a villa appears r. over a high wall.
   Body colours (distemper); roy., 11¼ × 13 in.
   Probably a study made in Rome.
   Purchased June, 1871.

9. The Mother. A mother seated leaning on cushions, her head in profile turned r., and offering her breast to a child sitting on her knee and turning his face to the front with parted lips. An elliptical design.
   Chalks, slightly tinted with water colour in places; roy., 11¼ × 7¼ in.

10. In the Nursery. A mother seated towards the l., knitting; in front of her a child sitting on a stool and at the l. a child on the floor rocking a cradle with a baby in it; behind the last, another child pulls a curtain to one side; at the r. a nurse, with a cat sleeping at her feet, draws towards her a child who is crying and behind whom stand two other children, one showing a paper to its mother.
    Red chalk; roy., 4⅝ × 6¼ in.
    Nos. 9 and 10 were purchased June, 1887.

11. Belinda's Toilet; Illustration to Pope's 'Rape of the Lock.' Belinda seated l., leaning with one elbow on a toilet table, with mirror r.; sylphs and gnomes fly about her and tend her; a lap dog is at her feet.
    Pen and Indian ink, slightly tinted in parts; roy., 10½ × 9 in.
    Purchased November, 1897.

12. A Family Party. Interior of a panelled room by candle-light; at a table in the middle two ladies, wearing plumed hats, sit on opposite sides, the nearer one seen from behind and in shadow; beside the lady on the farther side sits a young girl with folded arms looking at a book, and another girl stands by the near side of the table l., looking on; at the r. a dog. Signed and dated *B. West*, 1784.
    Pen and Indian ink, washed with Indian ink; roy., 5½ × 7 in.
    Purchased June, 1860.

13. Mother and Child. A lady with a child lying on her lap, looking down on it, and lifting drapery in her r. hand. Signed and dated *B. West*, 1783.
    Pen and ink sketch; roy., 7 × 4¾ in.

14. A Rustic Family. A woman suckling a child on her lap l. and speaking to a bearded man with a staff in his hands, who is partly seen r. Signed and dated *B. West*, 1783.
    Pen and sepia, washed with sepia and a little blue; roy., 7 × 4¾ in.
    Nos. 13 and 14 were purchased June, 1871.

15. Satan; Study for a Picture. A naked form, with legs apart and both hands raised, one of them holding a javelin. Probably a study for Satan defied by Death ('Paradise Lost,' Book II.).
    Pen and ink over black chalk on greenish-gray paper, heightened with white; roy., 14¼ × 9¼ in.
    Presented by William Smith, Esq., February, 1858.

16. The Angel of the Annunciation. An angel appearing in a cloud, and looking l. with one hand on his breast and the other extended. Signed *B. W.*
Pen and ink; roy., $8\frac{1}{2} \times 6\frac{5}{8}$ in.

17. Study of the Head of General Wolfe. Head in profile turned l. and looking l., with bare throat.
Black chalk and body colours on blue paper; roy., $3\frac{1}{4} \times 2\frac{7}{8}$ in.
James Wolfe, b. 1727, entered the army 1741, fought at Dettingen and Culloden; sent by Pitt to America, 1758; fell in command of the famous attack on Quebec which ended in its capture, 1759.
Nos. 16 and 17 were purchased June, 1871.

18. Landscape, with the Story of Palemon and Lavinia, from Thomson's 'Seasons.' A fertile valley with a farm in the middle distance, and cultivated fields on hills beyond; in the foreground a reaped field, where Palemon talks to Lavinia, by whom her mother kneels and by whom are two boys gleaning; at the r. in a hollow by a hedge, a man waits with two horses. Signed *B. W.*
Body colours (distemper); roy., $6\frac{3}{4} \times 10\frac{1}{8}$ in.
Purchased December, 1898.

19. A Rope-Ferry At Bath. A bend of the river with a house on the bank l., and a party in a punt crossing from a landing stage r., a woman pulling the rope; part of the town is seen beyond the sallow-fringed bank, and on the rising hills behind. A moonlight or twilight effect. Inscribed *West. Bath.*
Chalks on gray paper, heightened with white; roy., $8 \times 14\frac{3}{8}$ in.

20. Landscape Study. An old tree with a carpenter's shed beside it r., palings and a light cart l., and beyond scattered trees, a horse standing by one of them. Signed *B. W.*
Pen and ink, with Indian ink wash; roy., $6\frac{3}{4} \times 13\frac{1}{4}$ in.

21. Two on one mount, roy., viz.:—
(*a*) Pigeons Feeding. Three pigeons feeding together.
Black chalk on blue paper; $3\frac{1}{4} \times 4\frac{1}{2}$ in.
(*b*) Study of a Dog Lying Down.
Black and white chalk on blue paper; $3\frac{1}{4} \times 4\frac{3}{8}$ in.
Nos. 19–21 were purchased June, 1887.

22. Study of a Globe on a Table. Signed *West delin.*
Black and white chalk on gray paper; roy., $8\frac{5}{8} \times 10\frac{3}{4}$ in.
Purchased October, 1850.

23. Samson Bound. Samson, naked except for a loin-cloth, standing with both hands chained to a pillar. Inscribed *Sampson.* Signed and dated *B. West*, 1788. *Windsor.* Inscribed in another hand *A. F. W.*
Brush drawing in water colours and body colours; imp. $20\frac{1}{2} \times 11\frac{3}{4}$ in.
Purchased June, 1887.

24. Study for the Figure of an Angel. An angel with outspread arms and wings inclining l., but looking up r. Signed and dated *B. West*, 1800.
Pen and ink sketch; $8\frac{3}{4} \times 11$ in.
Inserted in Vol. V. (No. 44) of the interleaved and illustrated Royal Academy Catalogues presented by J. H. Anderdon, Esq., November 1867.

WEST, Samuel (worked about 1840–1867). Painter; born in Cork; came early to London and worked there; exhibited portraits, groups of children, and historical subjects at the Royal Academy and elsewhere, 1840–1867; noted in his later years for water-colour copies from old masters.

1. 'L'Homme au gant'; after Titian. A copy from the famous portrait in the Louvre.
Water colours, varnished; roy., $8\frac{1}{4} \times 6\frac{7}{8}$ in.
Purchased May, 1885.

WESTALL, Richard, R.A. (b. 1765, d. 1836). Painter and engraver; born at Hertford; worked in London; apprenticed to a heraldic engraver; soon exhibited large water colours of historical subjects, notable for finish and brilliant colouring, also portraits and rustic subjects in oils; elected A.R.A. 1792, R.A. 1794, after which date he was chiefly occupied with the designing of book-illustrations to poetry and the classics, very popular in their time, though shallow and mannered in style; his large oil pictures had little success; he published engravings after his own works.

1. Portrait of a lady. A young lady, seated on the grass in a shady corner of a garden, with one arm resting on a bank, the other holding a straw hat by her side; her pensive eyes are turned l., her face is seen in three-quarters, a fillet round her curling hair, a miniature in a brooch on a violet sash round her white dress; a spaniel with forefeet on her knee r. looks up to her face; on the bank a sculptured vase and the stems of two young trees; below it r. a tall lily and a red flower. Signed and dated *R. Westall*, 1793.
   Water colours, highly finished; roy., 13 × 10⅛ in.

2. A Shepherd in a storm. An old shepherd standing grasping a staff and looking up at the sky, his dog beside him l., his sheep huddled on the grass of a bare down, r.; a black sky behind; a faint gleam falls from the front on the shepherd's face. Signed and dated *R. Westall*, 1794.
   Water colours; roy., 13 × 10⅛ in.
   Exhibited at the Royal Academy, 1795, No. 219.

3. Lord Mountjoy waiting on Queen Katherine. The Queen sitting languid l. in a chair, on the back of which an attendant leans with bowed head; Lord Mountjoy kneels before her r.; at the back, a Gothic window. Signed *R. W.*
   Sepia wash and pen, heightened with white; roy., 6¾ × 4½ in.

4. Mary Queen of Scots at the Battle of Langside. Mary on an eminence looking out l. on the lost battle and about to flee; one of her maids kneels by her embracing her knees; behind her Lord Fleming stands entreating her to mount the horse beside him r.; Lord Boyd at the l. holds a standard and points to the battle; behind the Queen a leader rides up, spears and helmets are seen in the background, and two young soldiers kneel r.
   Sepia wash and pen; roy., 4¾ × 6⅛ in.
   A drawing of this subject was exhibited at the Royal Academy in 1791.
   Nos. 1–4 were bequeathed by R. Payne Knight, Esq., 1824.

5. The Death of Ophelia. Ophelia kneeling l. on the bank of a stream, and hanging with one arm to a willow-branch, while she drops flowers from the other hand.
   Water colours; roy., 7⅛ × 5 in.
   Purchased April, 1901.

6. Portrait of John Ireland. Seated in an armchair, seen to the knees, in profile, looking l., one hand thrust in waistcoat, the other holding open book on knee. Signed on margin *R. Westall, R.A. del.*
   Indian ink, with slight tint on face and hands; roy., 6⅛ × 4¾ in.
   John Ireland, biographer of Hogarth, was a watch-maker who turned author; published Hogarth Illustrated, 1791, and the life of the artist 1798; died 1808.
   Purchased August, 1864.

7. Study of a Monk. Half-length of a bearded monk, in profile, looking l. Signed and dated *R. W.* 1829 and inscribed *East Bononi Aug^{t}. 2^{d}.*
   Pencil, roy., 9⅛ × 7½ in.
   Purchased July, 1887.

8. St. Catherine Saved from Martyrdom. The saint, just released from the wheel, kneels l. in a blaze of light amid which an angel floats down and touches her hand; in the centre an altar burning, and in front of it r. an old man, looking up at the angel, and a woman clasping her son and shrieking;

at the l. a man lies on his back staring up in astonishment; other figures appear in dark shadow behind the wheel. Signed and dated *R. Westall* 1794.
Water colours, with some pen work, heightened with white; imp., 18 × 14 in.
Exhibited at the Royal Academy, 1795, No. 419.

9. 'Hunting the Huras.' A bison, trampling with his hind feet on a man and with his forefeet on a horse, attacks the rider of the latter who has fallen r. and is about to strike with a sword; behind, a man in red cap and coat on a leaping horse lifts his spear above the bison while another hunter r. plunges a spear into his body. Signed and dated *R. Westall*, 1794.
Water colours with pen and sepia; imp., 17⅝ × 14⅛ in.
Exhibited at the Royal Academy, 1795, No. 427.
Nos. 8 and 9 were bequeathed by R. Payne Knight, Esq., 1824.

10. The Red-Cross Knight. A knight, in complete armour but bare-headed, stands l. with drawn sword and red-cross shield opposed to the spectral apparition of a shrouded form on a pale horse, round whom hover hags and demons, one at the r. holding up a dead head by the hair, another appearing —a shrieking face—between the form of the rider and his horse, others—heads with wings—above, while under the horse a serpent hisses.
Water colours, with pen and sepia; imp., 14¾ × 21 in.
Bequeathed by the Rev. C. M. Cracherode, 1799.

11. A River Gorge. View looking down on a river with a narrow island in mid-stream; thickly-wooded heights on the further shore; trees on the steep bank in the foreground l. and tree-tops r.; a stormy sky with pale gleam on the island trees.
Sepia wash and pen, slightly tinted, on gray paper; imp., 11 × 15⅝ in.

12. Evening by a Stream. A girl going up a path ascending from the r. a slope on which clumps of old trees overhang a stream l.; yellow gleams strike through the dark foliage. Signed *R. W.*
Sepia wash and pen on gray paper, touched with yellow body colours; imp., 11¼ × 15¾ in.

13. Scene in a River Gorge. A shallow stream, beyond which rise abrupt cliffs of rock tufted with bushes; in the foreground r. two figures under a tree; a clump of trees l. Signed *R. W.*
Sepia wash and pen on gray paper, heightened with white; imp., 11½ × 16 in.

14. Cottage and Trees. A cottage with small fenced enclosure on a slope r. with dense trees on a bank behind it; at the l. a shady pathway.
Sepia wash and pen over black chalk on gray paper, heightened with white; imp., 15¾ × 11½ in.

15. The Boar that killed Adonis brought before Venus. The goddess reclining in a cloud l. looks ruefully on the boar, dragged before her by scarlet cords held in the hands of Cupids, two of them pulling in the foreground l., two on a cloud above under crimson hangings, with two more playing about them, while yet another pair hover over the boar, the foremost threatening him with a bow; at the r. a glimpse of forest, in the l. foreground the head and shoulders of the dead Adonis lying on the grass. Signed and dated *R. Westall*, 1790.
Water colours, highly finished, brightened with white; atl., 23¾ × 18¾ in.
Engraved in stipple by William Holl, and in line on a small scale by T. Hollis.

16. Queen Judith relating to Alfred the Great when a child the Songs of the Bards, describing the heroic deeds of his Ancestors. In a stone chamber looking out on a river and mountain at twilight the boy Alfred, dressed in a tawny tunic and sandals, kneels at his mother's feet, listening, as she speaks with one hand on a great book, the other uplifted; on the low throne beside her sits King Ethelwolf in a crimson robe, and leaning on the back of the throne beyond the king, stands a monk holding his hand over his mouth. Signed and dated *R Westall*, 1799, also inscribed *N.* 12. *J. T. S.*
Water colours, highly finished, brightened with white; atl., 26 × 20⅝ in.
Exhibited at the Royal Academy 1800, No. 423, with the above title.
The queen in question was more probably not Alfred's step-mother Judith, but his own mother Osburh.

17. Cardinal Bouchier, Archbishop of Canterbury, and Rotheram, Archbishop of York, endeavouring to persuade the Queen, Elizabeth Grey, to suffer her son the Duke of York to leave the sanctuary of Westminster. The cardinal and archbishop, in their robes, stand r., exhorting the queen who, dressed in black, kneels before a statue of the Virgin, clasping her boy in her arms; she turns her head back to the two priests with tearful indignation; behind her a woman weeps with bowed head by the statue; in the background a great tomb with an effigy in armour. Signed and dated *R. Westall*, 1799.
Water colours, highly finished; atl., 26 × 20⅝ in.
Exhibited at the Royal Academy 1800, No. 429. Engraved by the artist and published December 1, 1802.
Nos. 11–17 were bequeathed by R. Payne Knight, Esq., 1824.

WESTALL, William, A.R.A. (b. 1781, d. 1850). Topographical painter, engraver and lithographer; born at Hertford; younger brother and pupil of the preceding; went as draughtsman to an exploring expedition in Australia; worked in China, India, Madeira, and Jamaica; after 1807 in various parts of England; exhibited foreign and English views, chiefly in water colours, at the Old Water-Colour Society and at the Royal Academy; elected A.R.A. 1812; illustrated a number of topographical publications.

1. The Tired Sportsman. A young man asleep in an armchair by a table at which l. sits an old lady pouring out tea; two girls enter from the r., the foremost, with her hat in her hand, bending over the sleeper: in the foreground two dogs and a gun and hat r.; a screen stands behind the old lady, and behind is a large mullioned window. Signed *W. Westall, ii.*
Water colours, highly finished; roy., 8¾ × 7¼ in.
William Westall is not known as a painter of this class of subject, but as he was a pupil of his brother he may well have worked occasionally in this style. The *ii* after the signature is puzzling. Possibly it may stand for 1811. There is no trace of any second W. Westall who was an artist.
Presented by Sir A. W. Franks, K.C.B., October, 1891.

2. Rivaulx Abbey, Yorkshire. View in the nave of the ruin, looking through a great arch to cottages in a wooded valley, from which a path leads up through the abbey; on the path some cows, and nearer the foreground a girl with a baby; beyond, a woman carrying a basket, and children on the grass slope.
Water colours; atl., 23⅛ × 18⅝ in.
Purchased July, 1878.

3. The Argyll Concert Room in Regent Street.
Pencil and sepia; 5 × 7½ in.
No. 35 in Portfolio XXIX. of the Crace Collection of London Views, purchased November, 1880.

WESTLAKE, Nathaniel Hubert John (worked about 1857). Draughtsman; biography unknown.

1. Ulrica and Front-de-Bœuf, illustration to Scott's 'Ivanhoe.' Front-de-Bœuf lying on his death-bed in a low-vaulted room, and shaking his fist at Ulrica, who stands l. leaning on a staff, and telling him of the fire she has lighted, the smoke from which rolls in through a window between them.
Signed and dated *N. H. J. Westlake, Invt.* 1857.
Pen and ink; roy., 7 × 9¾ in.
Purchased May, 1878.

WESTMACOTT, Sir Richard, R.A. (b. 1775, d. 1856). Sculptor; born in London; pupil of his father, also a sculptor, and in Rome of Canova; exhibited at the Royal Academy 1797–1839; elected A.R.A. 1805, R.A. 1811; knighted 1837; won great success by his numerous monuments, portrait-busts, and statues; author of the 'Achilles' in Hyde Park, and the Duke of York's statue in Waterloo Place; worked in London.

1. The Progress of Civilisation; Design for the pediment of the British Museum. At the l. extremity of the pediment, Primitive Man, with crocodile and bear at his feet, looks up at Religion, a winged figure, offering him a lamp. (Underneath, *Man redeemed from a savage state by Religion.*) Next at the r. a man clad in skins with an Esquimaux dog, and another man ploughing with an ox. (Underneath, *He becomes a hunter for his food; he tills the ground.*) Next, Architecture and Sculpture seated and Painting standing. (Underneath, *Knowledge of God is lost, and Idolatry propagated through Sculpture and Painting.*) In the centre, Astronomy, holding rod and globe with armillary sphere at her feet. (Underneath, *Astronomy was cultivated at a very early period by the Egyptians, Chaldeans, and Assyrians*); next, at the r. Science, a male figure seated, compasses in hand. (Underneath, *Science became established on sound principles through the study of Mathematics*); then three female figures, Drama, holding a mask, and Poetry with Music, seated together. (Underneath, *Then followed the Liberal Arts as the Drama, Poetry, and Music.*) Next, Natural History, a reclining figure with one hand on an elephant's skull, ostrich and panther beside him. (Underneath, . . . *the Head of an Elephant.—Terminating with Natural History*); at the r. extremity of the pediment two children with flowers and sea-shells, and finally a tortoise, cormorant, and floating nautilus. (Underneath these last, *Omitted, R. W.*)
   Sepia wash and pen with blue background, touched with yellow in parts; 11 × 89½ in. (without margin). The pediment was completed in 1847. The tympanum was painted blue.
   Purchased May, 1887.

WHEATLEY, Francis, R.A. (b. 1747, d. 1801). Painter; born in London; studied at the Royal Academy; worked when young with J. H. Mortimer, whom he helped in decorative paintings; painted small portraits, landscapes, sentimental and rustic scenes, also scenes from contemporary history and pictures for Boydell's Shakespeare Gallery; worked in London, except for an interval of some years in Dublin; elected A.R.A. 1790, R.A. 1791; his pictures had great vogue through engravings.

1. Haymaking. A girl in a straw hat, with white apron over her tucked-up skirt, raking hay in a meadow which stretches away to a river r., with a church spire rising over woods l.; her face is seen nearly full, looking straight before her; at some distance l. another woman raking, and a haywain. Signed and dated *F. Wheatley delt.*, 1800.
   Water colours; roy., 8½ × 6 in.

2. The Mower. A young man in his shirt-sleeves and red waistcoat standing facing towards the r. and whetting his scythe; his dog lies on his coat beside him l.; at the end of the hayfield are trees, a glimpse of water, and a church spire l. Signed and dated *F. Wheatley delt.*, 1800.
   Water colours; roy., 8⅝ × 6 in.
   Nos. 1 and 2 were purchased July, 1856.

3. Young Gleaners. Two young girls and a boy in a field; one girl sits on a sheaf, the other girl stands behind her speaking to the boy l. who holds a basket full of gleanings in his hand; beyond l. a path, skirting a hedgerow, r. a windmill on a hill.
   Indian ink wash and pen, lightly tinted; roy., 7¼ × 8⅞ in.
   Purchased May, 1870.

4. The Miniature. A young lady lying in bed, her neck and shoulders uncovered and a blue-ribboned night-cap over her curling hair, looks intently at a miniature held in her hands; her face is seen nearly in profile turned l.
   Pencil and water colours; roy., 8⅝ × 7⅛ in.
   Purchased October, 1887.

5. Julie and St. Preux at Meillerie; Illustration to Rousseau's Nouvelle Héloise; Part iv., Letter 17. On a rocky ledge overhanging a torrent which foams down r., St. Preux stands with Julie; she clings to his arm with averted head, as he points to an inscription headed Julia on the rock behind them; above their heads pine trees hang from the crags, down which leaps a waterfall; mountain-peaks in the distance. Signed and dated *F. Wheatley delt.*, 1785.
   Indian ink wash and pen, lightly tinted; imp., 20½ × 14¾ in.
   Etched by the artist, the print being completed in aquatint by Jukes and Pollard.

6. Illustration to the Nouvelle Héloise. Julie sitting on the ground with a spaniel at her feet and basket beside her, while her lover sits beside her l. under an old tree playing on a pipe; beyond the rocky edge where they sit is a gulf filled by the foam of a torrent which pours down from a mountain behind; a goat and two sheep in the foreground r. Signed and dated *F. Wheatley delt.*, 1786.
   Indian ink wash and pen, lightly tinted; imp., 20¼ × 15¼ in.
   Nos. 5 and 6 were purchased October, 1866.

Attributed to Wheatley.

7. Women Washing Clothes in a Stream. A cottage l. on the bank of a stream; in the foreground two women standing in the water washing linen, a kneeling figure on the bank and two other women standing on the bank l.; two men and a donkey by the cottage; at the r. wooded slopes, and cattle in the water; an empty boat in the r. foreground. Signed *F. Wheatley, R.A.*, but the signature is false.
   Water colours; imp., 14¾ × 19⅝ in.
   This drawing seems to be an enlarged copy or adaptation (with two figures, the cattle, and the donkey added) from the drawing by W. P. Sherlock described above, under that artist's name, No. 14.
   Purchased February, 1880.

WHICHELO, C. John M. (d. 1865). Water-colour painter; made drawings for topographical works, afterwards painted marine subjects; exhibited at the Royal Academy from 1810; elected 1823 Associate of the Water-Colour Society and exhibited there for forty years, chiefly coast and harbour views.

1. The Court Room, Bridewell. Interior of the room looking towards the bench. Signed and dated *C. J. M. Whichelo, delt* 1812, and inscribed *N. E. view of the Court Room, Bridewell.*
   Water colours; roy., 4⅜ × 5⅛ in.
   Engraved for R. Wilkinson's Londina Illustrata, Vol. II., Pl. 148.
   The engraving is mounted with the drawing.
   Purchased June, 1889.

2. Portsmouth Harbour. View of the harbour and outlying forts from outside the entrance; a frigate, quite near, is standing toward the harbour mouth; small craft and boats r. and l. Inscribed *Portsmouth Harbour, with a Frigate going in. J. Whichelo Delt* 1806.
   Pencil; roy., 6¾ × 9¼ in.
   Purchased May, 1877.

3. Two on one mount, roy., viz.:—
   (*a*) Calais from the W. A curve of beach, bordered by sand-hills, stretching away to the fort and pier; a windmill and other buildings r. Inscribed *Calais from the Sand-hill's Westward.*
   Pencil; 3⅛ × 9⅞ in.

(*b*) CALAIS, FROM INLAND. The town and harbour towards the l. with forts r., sand-hills in front; a woman in the l. foreground, three other figures on a path r. Dated [Au]*gust* 1847.
Pencil; 2⅞ × 9¾ in.
Purchased May, 1881.

[4–7] Drawings in the Crace Collection of London Views, purchased November, 1880.

4. MIDDLE TEMPLE HALL.
Pen and ink; 6 × 8¾ in.
No. 82 in Portfolio XIX.

5. INNER TEMPLE HALL.
Pen and ink; 6 × 8¾ in.
No. 89 in Portfolio XIX.

6. FAIR ON THE THAMES DURING THE GREAT FROST, 1684.
Copied from Wyck's drawing.
Indian ink; 11¼ × 16¾ in.
No. 1 in Portfolio VIII.

7. VIEW OF THE REMAINS OF BERMONDSEY ABBEY AND SURROUNDING COUNTRY, TAKEN FROM THE STEEPLE OF ST. MARY MAGDALEN'S CHURCH, 1805.
Pen and Ink; 11½ × 17 in.
Engraved by B. Howlett, 1820.
No. 2 in Portfolio XXXIV.

WHITE, George (b. about 1684, d. 1732). Engraver, portrait-draughtsman, and painter; son and pupil of Robert White [q.v.]; engraved first in line, afterwards in mezzotint; drew pencil portraits on vellum in the style of his father, also used crayons, and latterly painted in oils; worked in London.

1. PORTRAIT OF EDMUND WALLER. Portrait of the poet in old age; head and shoulders in three-quarter face turned r., eyes looking full, long periwig.
Pencil on vellum, highly finished; oval; roy., 3¾ × 2⅞ in.
For Waller's biography, see the portrait by Lely in this catalogue.

2. PORTRAIT OF A GENTLEMAN UNKNOWN. Half-length of a youngish man with large aquiline nose, the face in three-quarters turned r., keen dark eyes under thick eyebrows looking full; wearing his own hair.
Pencil on vellum, highly finished; oval; roy., 4 × 2⅛ in.

3. PORTRAIT OF SIR MATTHEW HALE. Three-quarter length standing, turned to front, the face nearly full, turned a little l., eyes full; in judicial robes, holding papers in one hand, long gloves in the other; royal arms on panel in background.
Indian ink; roy., 14 × 9¾ in.
From a picture. See note below on the portrait of Hale by R. White.
From the Thane Collection.

4. PORTRAIT OF THOMAS PARR; AFTER CORNELIS JANSEN. Head and bust, in an oval; turned and looking to front, in full face; white beard, ruff, and black coat.
Indian ink: roy., 7¾ × 6 in.
Engraved by the artist in mezzotint.
Thomas Parr, known as Old Parr, is said to have been born in 1483, and to have lived till 1635, when he died on being brought to London.
All bequeathed by the Rev. C. M. Cracherode, 1799.

WHITE, J. (worked in the latter half of the 18th century). Topographical draughtsman; biography unknown; worked in London.

[1–6] Drawings in the Crace Collection of London Views, purchased November, 1880.

1. VIEW OF THE FERRY AT CHURCH STREET, CHELSEA.
Water colours; 10¾ × 14¾ in.
No. 3 in Portfolio IV.

2. View of Millbank, looking towards Battersea.
   Water colours; 9¾ × 15½ in.
   No. 19 in Portfolio IV.

3. The Old Cheesecake House on the N. Side of the Serpentine.
   Water colours; 10½ × 16 in.
   No. 29 in Portfolio IX.

4. E. end of the Serpentine, with distant view of the Bathing-House.
   Water colours; 12¼ × 9¾ in.
   No. 41 in Portfolio IX.

5. Wellins Farm, Marylebone Park.
   Water colours; 11½ × 19¾ in.
   No. 101 in Portfolio XXX.

6. Haverstock Hill and Hampstead from Primrose Hill.
   Water colours; 12½ × 20 in.
   No. 80 in Portfolio XXXVI.

WHITE, John (worked about 1585–1593). Painter and colonial pioneer; one of the first settlers in Virginia, to which he made five voyages, and of which he was for some time Governor; probably made earlier journeys to the East of Europe and to Greenland; retired after 1590 to Raleigh's estates in Ireland.

1. Album, containing drawings in water colours, entitled, in the artist's handwriting, *The pictures of sondry things collected and counterfeited according to the truth in the voyage made by Sr. Walter Raleigh knight, for the discovery of LA VIRGINEA. In the 27th yeare of the most happie reigne of our Soueraigne lady Queene ELIZABETH, and in the yeare of or. Lord God* 1585.

   In 1584 the part of America now known as North Carolina was discovered by Amidas and Barlow, in two English ships sent out by Sir W. Raleigh. In the following year, having secured a patent for colonising this country, which, in honour of Queen Elizabeth, was named Virginia,* Raleigh equipped a fleet of seven ships under the command of Sir Richard Grenville. John White sailed in this expedition, and remained a whole year in Virginia, as one of the 107 men who made up Raleigh's 'First Colonie,' till in July, 1586, all the settlers were, at their own request, taken back to England by Sir Francis Drake, then returning victorious from the West Indies. In April, 1587, Raleigh fitted out a larger expedition (the 'Second Colonie'), with John White as Governor. They landed at Roanoke 20 July, but met with so many difficulties that on 27 August White departed for England to obtain help and instructions. He left behind with the colony his daughter, who had become the mother of the first English child born in English North America, Virginia Dare. Arriving in England in November he applied to Raleigh, who got ready a fleet at Bideford; but before it could start, news of the proposed Spanish invasion by the Armada caused the Government to detain all ships fit for war. White could only procure two small pinnaces, the *Brave* and the *Roe*, which he sent out on 22 April, 1588, himself remaining in England. The crews of the two boats turned south in search of prizes, were worsted in fight, and came back in a month. A last expedition sailed in 1590 under White to relieve the colony, but failed to find any trace of it.

   The series of drawings now to be described includes not only, as the title states, studies made in Virginia and on the voyage, but studies of natives of Florida, of Greenland, and of the Caucasus. These have every appearance of being drawn from life; and we must assume that White collected here studies made on various previous or subsequent journeys. In the letter written by him to Hakluyt in February, 1593, and printed by the latter in his 'Voyages' (Vol. III., p. 287), White describes the ill-success of his 'fift

* The name Virginia was for long afterwards applied to the whole coast between Florida and Newfoundland.

and last voiage to Virginia,' and continues: 'Yet seeing it is not my first crossed voyage, I remaine contented'; from which one may infer that he had travelled much in his time. He could have seen Esquimaux on one of Frobisher's voyages in search of a North-West Passage, 1576, 1577, and 1578. Davis' voyages in the same regions were undertaken in the very years of Raleigh's expedition to Virginia. The natives of the Caucasus and Astrakhan must have been seen and drawn on one of the journeys made through Russia for the discovery of new trade routes; for twenty years from 1558 onwards, when Anthony Jenkinson travelled through Russia to Bactria, such missions were frequently undertaken by English merchants.

Twenty-three of the present drawings were engraved in the first volume of Theodore de Bry's 'America' (Frankfort-A.-M. 1590). De Bry came to London in 1587 to procure from a French painter in Raleigh's service, Jacques Le Moyne (who had accompanied Laudonnière's ill-fated expedition to Florida, 1564–65), materials for illustrating an edition of Laudonnière's Journal. The negotiation failed; but Le Moyne dying in 1588, De Bry, on a second visit to London, procured the drawings from his widow. At the same time he made the acquaintance of Richard Hakluyt, who introduced him to John White. De Bry was persuaded by Hakluyt to modify his plan, and instead of publishing Laudonnière's Journal separately, to make a collection of voyages, beginning with a reprint of Hariot's 'Report on Virginia,' illustrated with White's drawings.

(1) Map of the East Coast of North America, from the mouth of Chesapeake Bay to Cape Florida. Inscribed *La Virgenia Pars;* with the arms of Sir Walter Raleigh. The English ships are shown sailing along the coast; whales, dolphins, etc. are represented in the sea.

Water colours, with pen outlines; 14½ × 18½ in.

In this and the other larger drawings which have been folded within the book, pressure and saturation by water have caused one side to print off on the other. See note on Album No. 2.

(2) Map of the Same Coast on a Larger Scale, from Chesapeake Bay to Cape Look-out. Inscribed *Virginea Pars.* The places visited by the settlers are coloured red.

Water colours, with pen outlines; 18⅞ × 9¼ in.

A map of the same district, made apparently from a different drawing, is engraved by De Bry, Virginia, Pl. I.

(3) Plan of a Fortified Camp on St. John's Island. Inscribed on a vermilion-bordered tablet in the upper l. corner: *The xjth of Maie the Generall in the Tyger arrived at St. John's Iland where he fortified in this manner, toke in fresh water, and buylt a Pynnes. And then departed from thence the xxiijth day of the same moneth* 1585. Plan of the English camp, bounded on the l. by *A fresh ryuer* and at the bottom by the sea, above and on the r. by moat and rampart, which are continued along the seashore. The central part of the fort is wooded, with *Mr. Lane's quarter, North Side*, guarded by armed men, above, and in a similar free space below *The Generall's quarter. The Generall* (Sir Richard Grenville) is seen at the l. riding among his men on the further side of the river, which some are fording and others have crossed. The Tiger rides at anchor off the fort. At the r. is shown *The manner of drawing in of tymber into the fort for the buylding of a Pynnes*, a long line of men with a tree-trunk on a truck. Men are shaping the timber inside the fortification. Adjoining the camp r. is a marsh with land-crabs and water-fowl.

Water colours, with pen outlines; 14¼ × 17½ in.

St. John's, now a Danish possession, is one of the Virgin Islands, east of Puerto Rico. 'The 12 day of May wee came to an anker in the Bay of Moskito, in the Island of St. John, within a Faulcon shot of the shoare; where our Generall Sir Richard Greeneuil, and the most part of our companie landed, and began to fortifie very neere to the Sea side: the river ran by the one side of our forte, and the other two sides were inuironed with woods.' (Hakluyt III., p. 251.)

(4) Plan of a Fort on the Coast of St. John's. Inscribed *The forme of a fort w^ch was made by Mr. Ralfe Lane in a parte of St. John's Ilande neere Caproſs where we toke in salt the xxvj^th of May* 1585. Within the fort are two salt hills, one of which men are breaking up with picks and carrying away to a boat on the shore; a captured Spanish frigate lies close by.

Water colours; 12½ × 8¾ in.

On May 26 Ralph Lane, Lieutenant Commander of the expedition, sailed in a frigate just taken from the Spaniards to the S.W. side of St. John's, under the guidance of a Spanish pilot; entrenching himself on the sands, he carried off the Spaniards' salt which he had made his trench round: 'Two or three troopes' of Spaniards came and looked on but dared not resist. (Hakluyt III., p. 252.)

(5) Indians Fishing. A shallow lagoon with a weir across it l.; near the foreground a canoe (inscribed *A Cannow*) laden with fish, with a man standing and paddling at one end, another with a landing-net (?) at the other end, and two more crouching over a fire in the middle; beyond, two men striding knee-deep in the water with long spears; further off, near low shores, a second canoe. Various fish and marine animals are represented in the water, flights of water-fowl in the sky, and in the foreground a beach with flowers and shells at the water's edge. Inscribed *The manner of their fishing.*

Water colours; 14 × 9¼ in.

Engraved, with additions, by De Bry, Virginia, Pl. 13.

Among the marine animals in the water is the King-Crab, *Limulus* (now called Xiphosura) polyphemus. The earliest published figure of this animal dates from 1633.

(6) The Village of Secoton. Bird's-eye view of the village; a cluster of houses among scattered trees, with three crops of maize inscribed *Corne newly sprong*, *Their greene corne*, and *Their rype corne;* in a corner of the last is a man sitting in a raised hut to scare birds away; in the foreground l. is *The house wherein the Tombe of their Herounds standeth* and *The place of solemne prayer*, a circle with a fire in the centre; at the r. *A ceremony in their prayers w^th strange iestures and songs dancing abowt posts carued on the topps lyke mens faces*, represented as in No. (9); a little beyond, three figures at a meal, *Their sitting at meate.* Inscribed *SECOTON.*

Water colours; 12¾ × 7⅞ in.

Engraved by De Bry, Virginia, Pl. 20.

Secoton appears on the map No. (2) as a village on an inlet some way south of Roanoak. The settlers arrived there on 15 July, 'and were well entertained of the Sauages.' (Hakluyt III., p. 253.)

(7) Pomeioc. A circular palisade enclosing a village, with a space in the centre and savages sitting about a fire; groups of men and women gathered about the houses. Inscribed below: *The towne of Pomeiock and true forme of their howses, couered and enclosed some w^th matts, and some w^th barcks of trees. All compassed abowt w^th smale poles stock thick together instedd of a wall.*

Water colours; 8¾ × 8½ in.

Engraved, with surrounding landscape added, by De Bry, Virginia, Pl. 19.

(8) A Burial House. A building raised above the ground on wooden posts, and consisting of a single chamber, in which a number of dead bodies are laid side by side; at their feet, at the further end, are cases of matting, and against the wall r. is a wooden image in a seated posture; over the open front of the chamber are mat hangings, looped up; underneath are two hides lying on the ground, and in front a fire of logs. Inscribed *The Tombe of their Cherounes or chiefe personages, their flesh clene taken of from the bones saue the skynn and heare of theire heads, w^ch flesh is dried and enfolded in matts laide at theire feete, their bones also being made dry, ar couered w^th deare skynns not altering their forme*

or proportion. With their Kywash, which is an Image of woode keeping the deade.

Water colours; 11⅝ × 5 in.

Engraved by De Bry, Virginia, Pl. 22. In the print the sepulchral chamber is represented inside a larger building; a worshipping native is added in the foreground.

See 'Mortuary Customs of the North American Indians,' by H. C. Yarrow, Annual Report of the Bureau of Ethnology, Washington, 1891, p. 91.

(9) A Religious Dance. Men and women dancing in a ring set with seven posts carved at the top like human heads; they hold rattles, branches of trees, or spears: in the centre, three stand embraced with their arms about each other.

Water colours; 10¼ × 14 in.

Engraved in reverse by De Bry, Virginia, Pl. 18.

(10) Ceremony of sitting round a Fire. Ten men and women sitting or squatting round a fire of logs; most have rattles in their hands.

Water colours; 8½ × 8 in.

Engraved by De Bry with addition of foreground and background, Virginia, Pl. 17.

(11) Cooking. A large earthenware pot with pointed base, filled with maize, etc., and cooking on a fire of logs. Inscribed *The seething of their meate in Potts of earth.*

Water colours; 5¾ × 7⅝ in.

Engraved with the addition of a man and woman at the sides by De Bry, Virginia, Pl. 15.

(12) Broiling Fish. Two fish broiling on sticks laid to form a grill on a little scaffold above a fire; two more fish hung on the points of upright sticks at the side. Inscribed *The Broyling of their fish ouer the flame of fier.*

Water colours; 5⅞ × 6¾ in.

Engraved, with the addition of a man at each side, by De Bry, Virginia, Pl. 14.

(13) A Chief. A chief, tattooed, but naked except for a loin-cloth of hide, standing with a bow in his hand and a quiver at his side. Inscribed *The manner of their attire and painting themselues when they goe to their generall huntings or at theire solemne feasts.*

Water colours; 10½ × 6 in.

Engraved, with a side view of the same figure, and a background, by De Bry, Virginia, Pl. 3.

(14) Wife of a Chief. A woman with a loin-cloth of hide carrying a gourd in one hand, the other thrust through her long necklace; beside her, r., is a young girl holding an English doll. Inscribed *A chiefe Herowans wyfe of Pomeoc and her daughter of the age of* 8 *or* 10 *yeares.*

Water colours; 10⅜ × 5⅞ in.

Engraved, with alterations and an added background, by De Bry, Virginia, Pl. 8.

(15) A Priest. He stands dressed in a short cloak, which covers one arm leaving the other bare. Inscribed *One of their Religious men.*

Water colours; 10⅜ × 6 in.

(16) A Pomeioc Chieftain's Wife and Child. She is seen from behind carrying her child on her back, with his left leg under her arm. Inscribed *The wife of an Herowan of Pomeioc.*

Water colours; 10 × 5⅝ in.

Engraved, with a front view of the same figure and landscape background, by De Bry, Virginia, Pl. 10. The print is entitled 'Ut Matronæ Dasamonquepeuc liberos gestant.' Dasamonquepeuc is on the coast opposite Roanoke island and some distance from Pomeioc.

(17) A Soothsayer. In a running attitude; he has a bird with extended wings attached to the side of his head, a hide hanging from his belt in front and a pouch at his side. Inscribed *The flyer.*
Water colours; 9⅝ × 6 in.
Engraved, with landscape background, by G. Veen in De Bry's Virginia, Pl. 11.

(18) One of the Wives of Wingino. Standing, with hands grasping her shoulders. Inscribed *One of the wyues of Wyngyno.*
Water colours; 9¼ × 5⅜ in.
Engraved as 'Nobilis Virgo ex Secota,' with another view of the same figure, and landscape background, by G. Veen in De Bry's Virginia, Pl. 6.
Wingino, or Wingina, was chief of the Indians on the coast. On the death of his brother, Granganimeo, who had received Amidas and Barlow with great friendliness, he changed his name to Pemissapan. He was hostile to the colony, and planned a massacre of the settlers, but the plot was foiled by Lane.

(19) Wife of a Chieftain of Secoton. Standing, with arms folded. Inscribed *The wyfe of an Herowan of Secotan.*
Water colours; 10¼ × 5½ in.
Engraved, with another view of the same figure, and landscape background, by De Bry, Virginia, Pl. 4.

(20) An Old Man of Pomeioc. Standing, clothed in a garment of hide passed over one shoulder and falling to the knee. Inscribed *The aged man in his wynter garment.*
Water colours; 10⅜ × 5⅞ in.
Engraved with landscape background by De Bry, Virginia, Pl. 9.

(21) A Meal. A man and woman seated opposite each other on a mat with a platter of maize between them. Inscribed *Their sitting at meate.*
Water colours; 8⅜ × 8½ in.
Engraved, with additions, by De Bry, Virginia, Pl. 16.

(22) A Roanoke Chieftain. Standing, with arms folded, a square tablet, apparently of brass, and probably a gift from the English, hanging at his neck. Inscribed *A Chiefe Herowan.*
Water colours; 10⅜ by 5¾ in.
Engraved, with another view of the same figure, and landscape background, by De Bry, Virginia, Pl. 7.

[(23)-(24)] Drawings of natives of Florida, apparently drawn from life, but possibly copied from drawings by Jacques Le Moyne, who accompanied the French expedition to Florida, 1564–65, and whose illustrations to Laudonnière's Journal were engraved in De Bry's America, Part II.

(23) A Warrior of Florida. A man, elaborately tattooed but naked except for a loin-cloth, holding a bow in one hand and an arrow in the other; his hair is drawn up into a peak with a white plume drooping from the top; he has small brass plates tied in bracelets round elbows and knees, a larger one hanging on his breast; a full quiver hangs at his back. Inscribed *Of Florida.*
Water colours; 10⅝ × 5⅜ in.

(24) A Woman of Florida. Standing, with a shallow bowl of fruit in one hand and a heap of corn-cobs in the other; she is tattooed in a pattern, and wears a blue garment of feathers, hanging in long tails, and arranged over one shoulder. Inscribed *Of Florida.*
Water colours; 10¼ × 5⅜ in.

[(25)-(29)] Drawings of Ancient Britons. The appearance of the painted Indians seems to have reminded White of what he had read of the woad-stained Britons, and to have suggested these drawings. De Bry published some of them as a supplement to his Virginia *ad demonstrandum, Britanniæ incolas non minus aliquando fuisse sylvestres ipsis Virginiensibus.*

(25) A British Warrior. Carrying a shield on one arm and the head of an enemy in the other hand; his skin stained blue and painted with monstrous masks.
Water colours; $9\frac{1}{8} \times 6\frac{3}{4}$ in.
Engraved by De Bry, Supplement to 'Virginia,' Pl. 1.

(26) A British Woman. Stained blue, wearing a shift, girt with a sword, and holding a spear.
Water colours; $8\frac{3}{4} \times 6$ in.
Engraved with modifications by De Bry, Supplement to 'Virginia,' Pl. 5.

(27) A British Warrior. Stained and tattooed; with shield, sword and spear.
Water colours; $9\frac{1}{2} \times 6$ in.

(28) A British Woman. Naked, but painted in patterns with moon and stars over body and breasts; with spears in each hand and sword by her side.
Water colours; 9×7 in.
Engraved by De Bry, Supplement to 'Virginia,' Pl. 2.

(29) A British Warrior. Stained blue, dressed in a short shirt, with long sword and shield.
Water colours; $9\frac{3}{8} \times 6\frac{1}{8}$ in.
Engraved with modifications by De Bry, Supplement to 'Virginia,' Pl. 4.

[(30)–(31)] Drawings of Esquimaux.

(30) An Esquimaux Man. Standing, clothed in sealskins and with one hand resting on a bow.
Water colours; $8\frac{7}{8} \times 6\frac{1}{2}$ in.

(31) An Esquimaux Woman. Standing, clothed in sealskins, with a baby peeping out of her hood.
Water colours; $9 \times 6\frac{1}{2}$.

[(32)–(36)] Drawings of natives of the Caucasus and Astrakhan.

(32) An Oriental. A man in a sleeveless cloak over bare body, and white trousers, with a scimitar at his side.
Water colours; $8\frac{7}{8} \times 6\frac{1}{4}$ in.

(33) An Oriental Woman. Standing with arms akimbo, the hands thrust into slits in a long red coat with short sleeves; white head-dress covering the face up to the eyes.
Water colours; $8\frac{3}{4} \times 6$ in.

(34) An Astrakhan Tartar. A bearded man wearing a conical fur cap, a striped black and white sleeveless cloak over a long blue coat, white trousers and red shoes.
Water colours; $9\frac{5}{8} \times 5\frac{1}{2}$ in.

(35) An Oriental. Apparently a man; dressed in a diaphanous white shawl over a long coat tied with red sash; he wears a black mask over the face.
Water colours; $8\frac{1}{4} \times 6\frac{3}{8}$ in.

(36) An Oriental Woman. A woman dressed in a scarlet tunic over white under-garment; trousers, red shoes, and red cap; holding a rose to her face in one hand, and a pomegranate by her side in the other.
Water colours; $8\frac{1}{4} \times 3\frac{3}{4}$ in.

(37) The Islands of Dominica and Santa Cruz. At the top, a distant view of Dominica as it appears from the sea, with inscription *The Rising of the Ilande of Dominica;* below, a similar view of Santa Cruz, inscribed *The Risinge of the Ilande of Santicruse.* Between, a scale of miles, with *This scale contaynethe xxx myles.*
Water colours, with pen outlines; $9\frac{3}{4} \times 8\frac{1}{2}$ in.

(38) Milkweed (*Asclepias*). Perhaps *Asclepias purpurascens*, a species common in the south-eastern United States. Inscribed *Wysauke, The hearbe w^ch^ the Sauages call Wysauke wherew^th^ theie cure their wounds w^ch^ they receave by the poysoned arroes of theire enemyes.* Figured in Gerard's Herbal as 'Wisanck sive Vincetoxicum Indianum.' (Lib. 2, Chap. 334. Indian Swallow wort).
Water colours; 14⅛ × 8¼ in.

(39) A Gentian Flower (*Sabbatia gracilis*). A herb of the low grassy pine-barrens and meadows of the south-eastern States.
Water colours; 13¾ × 7 in.

(40) Plantain (*Musa paradisiaca*). A stalk with clusters growing on it. Inscribed *Platano or Planten.*
Water colours; 13 × 8¾ in.

(41) Plantain. A single fruit, with a part of one cut across. Inscribed *Platano or Planten.*
Water colours; 11⅝ × 7 in.

(42) Mammee Apple (*Mammea Americana*). A single apple. Inscribed *Mammea.* The fruit of a large tree, native to the West Indies and continental tropical America.
Water colours; 8⅜ × 7¼ in.

(43) Pineapple (*Ananas sativa*). A single fruit. Inscribed *The Pyne frute.*
Water colours; 10¼ × 5½ in.
The pineapple is a native of tropical America.

(44) Study of a Fish (*Holocentrum longipinna*). Inscribed *Oio de buey.*
Water colours; 5⅜ × 7¾ in.

(45) Remora (*Echencis naucratis*). Inscribed *Rebeso.*
Water colours; 4¾ × 6⅛ in.

(46) Dolphin (*Coryphæna hippurus*). Inscribed *Duratho. Of thes some are 5 foote long.*
Water colours; 5 × 9 in.

(47) 'Portuguese Man-of-War' (*Caravella Caravella*). A kind of jelly-fish, closely allied to the better-known *Physalia.* Inscribed *This is a lyuing fish and flote upon the Sea. Some call them Caruels.* The name 'Carvel' survives in the Latin name given by Linnæus.
Water colours; 12 × 7 in.

(48) Flying Fish (*Exococtus evolans*). Inscribed *Bolador. The flyeng fishe.*
Water colours; 10⅞ × 9¼ in.

(49) Study of a Fish (*Argyriosus vomer*). Inscribed *Polometa. A foote long.*
Water colours; 5¾ × 8¾ in.

(50) Sea-Perch (*Epinephalus punctatus?*) Inscribed *Garopa.*
Water colours; 3¾ × 8½ in.

(51) A Fish (*Argyriosus vomer*). Inscribed *Crocobado.*
Water colours; 7½ × 8¼ in.

(52) Sea-Perch (*Epinephalus venenosus?*) Inscribed *Mero.*
Water colours; 5⅛ × 8⅜ in.

(53) A Fresh-water Fish (*Tetrodon*, sp.). Inscribed *A fresh ryuer fish.*
Water colours; 3¾ × 6⅜ in.

(54) A Fish (*Hæmulon elegans*). Inscribed *Pefe pica.*
Water colours; 4½ × 8½ in.

(55) Remora (*Echencis naucratis*). Inscribed *Rebeso. Two fote and a halfe long.*
Water colours; 6 × 7¾ in.

(56) Porcupine Fish (*Chilomycterus schœpffi*). Inscribed *Gallo.*
Water colours; 5⅛ × 8 in.

(57) File Fish (*Balistes vetula*). Inscribed *Pefe porco. Of this, some are 2 fote in length.*
Water colours; 5¾ × 8⅞ in.

(58) A Land Crab. Probably *Cardiosoma guanhumi*. Inscribed *A lande crab.*
Water colours; 11 × 9⅛ in.

(59) Land Hermit Crabs (*Coenobita diogenes*). Two specimens. Inscribed *Caracol* (twice). *These lyue on land neere the sea syde and breede in sundry shells when they be empty.* The shell in the upper figure is *Turritella* sp., in the lower *Natica canrena.*
Water colours; 7½ × 6⅛ in.

(60) Head of a Brown Pelican. Inscribed above *Alcatrassa. This fowle is of the greatnes of a Swanne and of the same forme sauing the heade w^ch^ is in length 16 ynches;* and below, *Tanboril,* title to a drawing (of a fish) which has been cut off.
Water colours; 7¼ × 8¾ in.

(61) Noddy Tern (*Anous stolidus*). Inscribed *Tinosa.* Found on tropical seas.
Water colours; 6⅛ × 9¼ in.

(62) Flamingo. Probably the European *Phoenicopterus roseus*, not the American *Ph. ruber.* Inscribed *Flaminco.*
Water colours; 11¾ × 7¾ in.

(63) Hoopoe (*Upupa epops*). European. The hoopoe is not found in America.
Water colours; 6 × 8½ in.

(64) Frigate Bird (*Fregata aquila*). Found on tropical seas.
Water colours; 5½ × 8⅞ in.

(65) Brown Gannet (*Sula piscatrix*). Inscribed *Bobo.* Found on tropical seas.
Water colours; 5¼ × 9⅛ in.

(66) Common Roller (*Coracias garrula*). Inscribed in pencil by a later hand *the Roller.* European.
Water colours; 6¼ × 9 in.

(67) Tropic Bird (*Phaethon Americana*). Found on tropical seas.
Water colours; 6½ × 8 in.

(68) Tiger Swallow-tail Butterfly (*Papilio turnus*). American.
Water colours; 5¾ × 7¾ in.

(69) Flies. Three studies of a fire-fly (*Pyrophorus noctilucus*), one with wings spread, two with wings folded. Inscribed *A flye which in the night semeth a flame of fyer.* Below, a fourth study of *A dangerous byting fly,* a species of gad-fly (*Tabanus* sp.).
Pyrophorus noctilucus is the commonest species of fire-fly in the West Indies.
Water colours; 7¾ × 7⅜ in.

(70) Box-tortoise (*Cistudo Carolina*). Inscribed *A land Tort w^ch^ the Sauages esteeme aboue all other Torts.*
Water colours; 5½ × 7¾ in.

(71) A Terrapin (*Malacoclemmys terrapen*).
Water colours; 10 × 6⅞ in.

(72) Logger-head Turtle (*Thalassochalys caretta*).
Water colours; 10¼ × 7⅜ in.

(73) Iguana (*Cyclura carinata*). Inscribed *Igwano. Some of thes are 3 fote in length and lyue on land.*
Water colours, 5⅝ × 8¼ in.

(74) Crocodile (*Crocodilus Americanus?*) Inscribed *Allagatto. This being but one moneth old was 3 foote 4 ynches in length and lyue in water.*
Water colours; 4½ × 9⅛ in.

(75) A Scorpion. Two studies. Inscribed *Scorpions.* Probably a species of *Centrurus.*
Water colours; 4⅛ × 7¼ in.

2. Album, containing 72 off-sets from drawings in the preceding album. While the drawings were at Sotheby's, in June, 1865, a fire occurred, and they were saturated with water and remained so under pressure for three weeks.

Nos. 1 and 2 were purchased March, 1866, and placed in the Grenville Library. Transferred to the Department of Prints and Drawings, 1905. Formerly in the library of Lord Charlemont.

Attributed to John White.

Book of Drawings. Described on the first page in an early 18th century hand as *The originall draughts of y^e^ habits, towns customs, &c., of the West Indians, and of the plants, birds, fyshes, &c., found in Groenland, Virginia, Guiana, &c., by Mr. John White who was a Painter and accompanied S^r^. Walter Ralegh on his voyage. See the preface to the first part of America of Theodore de Bry, or the description of Virginia, where some of these draughts are curiously cutt by that Graver.* Beside this inscription is a note, *Manie are duplicates.* Above, in a different hand, is the inscription: *There is in this Book a hundred and 12 Leaues with flowers and Pickters, and of fish and of fowles, beside wast Paper. This Lent to my soon Whit, 11 April, 1673.* Opposite is inserted a leaf with a list of birds and fish, and references to [*Sir*] *W. Raughleys Book by White*, and to corresponding illustrations in *Mr. Catesby's Natural History.*

The above description is inaccurate in many respects. The book contains drawings of savages from Brazil, Virginia, and Greenland; three studies of European costume; drawings of fish, plants, and fruit from Virginia; forty-seven leaves with drawings of European plants and flowers; and lastly a series of birds and fish, mostly American. Two small figure drawings and a print of Oliver Cromwell have also been pasted into the book. It is doubtful if these drawings are all by the same hand. It is almost certain that none are by John White's own hand. Some represent the same subjects as drawings in the album already described No. (I.), but have all the characteristics of work done by a man who has not the actual object before him, and are far inferior in vividness and delicacy of modelling and outline. We are forced to the conclusion that these are copies; but in some cases the addition of certain features, as in the view of Pomeioc No. (1.), where fields of growing maize and wells of water have been added to the surroundings of the village, proves that the copyist was working from a variant of the original design, or had such variants beside him as well as the drawings just catalogued. Doubtless White made many repetitions of drawings which would have such lively interest for his countrymen. But the difference of hand is too marked to allow of such a hypothesis here.

(1) Pomeioc. An enlarged and modified copy from White's drawing, No. I. (7) with added background.*
Water colours.

(2)-(5) Brazilian Savages. These subjects are to be found in the woodcuts to Jean de Léry's 'Histoire d'un Voyage fait en la Terre du Brésil,' 1578. These drawings were presumably copied, perhaps at second or third hand, from the originals of those woodcuts. They have not the character of studies made from life. Copies at a still further remove are to be found, with other subjects from this album, in a large book of drawings of costume in the Department of MSS. (Sloane 5253).
Water colours, with pen outlines.

(6)-(9) Natives of Virginia. Copies from the drawings by White described above, No. I. (20), (18), (13), (19). There are slight variations from the originals in these copies. (6) is entitled *of Aquascogoe*, (8) *of Secoton.*
Water colours.

(10)-(12) Drawings of Esquimaux. (9) and (10) are back and front views of the figure described above, Album No. I. (30), but reversed; (11) is copied from (31).
Water colours, with pen outlines.

* A background, different from this one, with woods as well as crops, and only one well or pond instead of three, was added to the subject in the engraving of White's drawing, De Bry, Virginia, pl. 19.

(13) An English Boat attacked by Esquimaux. Esquimaux on land shooting arrows down at an English boat, the crew of which fire their muskets; the scene is a narrow winding passage of water, with ice-floes; Esquimaux huts and warriors on the shore l., others in canoes.
Water colours, with pen outlines.

(14) A Roman Soldier. Shooting with bow and arrow.
Water colours, with pen outlines.

(15) A Duke of Genoa. Probably copied from a print. Inscribed *Duca de Genoua*, 1575.
Water colours and body colours.

(16) An Italian Ecclesiastic.
Water colours and body colours.

(17) Iguana and Crocodile. Copied from No. I, (73) and (74).
Water colours.

(18) Butterfly and Fresh-water Fish. Inscribed *Mamankanois* and *Tanborel*. Copied from No. I. (68) and (53).
Water colours.

(19) Remora. Inscribed *Rebeso*. Two drawings of the same fish, copied from No. I. (45) and (55).

(20) A Land Crab. Copied from No. I. (58).
Water colours.

(21) A Fish, and Hermit Crabs. Copied from No. I. (54) and (59).
Water colours.

(22) Porcupine Fish and Sea-perch. Copied from No. I. (56) and (50).
Water colours.

(23) Jelly Fish ('Portuguese Man-of-War'). Copied from No. I. (47).
Water colours.

(24) File Fish and another fish. Copied from No. I. (57) and (51).
Water colours.

(25) Dolphin and Remora. Copied from No. I. (46), reversed, and (55).
Water colours.

(26) Flying Fish. Copied from No. I. (48).
Water colours.

(27) Sea-perch and another Fish. Copied from No. I. (52) and (44).
Water colours.

(28) Mammea. Copied from No. I. (42).
Water colours.

(29) Pineapple. Copied from No. I. (43).
Water colours.

(30) Plantain. Copied from No. I. (41).
Water colours.

(31) Milkweed. Inscribed *Wisakon*. Copied from No. I. (38).
Water colours.

(32)–(49) European Plants and Flowers. A series of studies, continued in (51–85) and (87–91).
Water colours.

(50) Venus and Cupid in a Landscape.
Brush and sepia.

(51–85) Studies of European Flowers.
Water colours.

(86) Cupids leading a Goat, on which one of them is riding.
Pencil.

(87–91) Studies of European Flowers.
Water colours.

[(92)–(130)] Studies of American birds, fish, and reptiles; perhaps copies from drawings by White not now known.

(92) White-headed Sea-eagle (*Haliaetus leucocephalus*). Inscribed *Nahyapuw. The Grype ; almost as bigg as an Eagle.*
Water colours.

(93) Canada Crane (*Gras Canadensis*). Inscribed *Tarâwkow. The Crane.*
Water colours.

(94) Unknown Water-bird. Inscribed *Peeâwkoo. As bigg as a Goose.*
Water colours.

(95) Surf Scoter (*Oedemia perspicillata*). Inscribed *Jawéepuwes. Somwhat bigger than a Duck.*
Water colours.

(96) Red-headed Merganser (*Merganser serrator*). Inscribed *Qvúnziuck. Of the bignes of a Duck.*
Water colours.

(97) Buffle-head Duck (*Clangula albeola*). Inscribed *Weewraamanqueo. As bigg as a Duck.*
Water colours.

(98) Great Northern Diver (*Colymbus glacialis*). Inscribed *Asanamâwqueo. As bigg as a Goose.*
Water colours.

(99) Whistling Swan (*Cygnus Columbianus*). Inscribed *Woanagusso. The Swann.*
Water colours.

(100) A Gull (?). Inscribed *Kaiauk. A Gull as big as a Duck.*
Water colours.

(101) Red-headed Woodpecker (*Melanerpes erythrocephalus*). Inscribed *Maraseequo. A woddpicker. Of this bignes.*
Water colours.

(102) Boatbill Grakle (*Quiscalus versicolor*). Inscribed *Tummaihumenes. Of this bignes.*
Water colours.

(103) Pileated Woodpecker (*Dryotomus pileatus*). Inscribed *Memeo. As big as a Croo.*
Water colours.

(104) Bluebird (*Sialia Sialis*). Inscribed *Jachâwanjes. Of this biggnes.* Also, beneath, Rose-breasted Grosbeak (*Hedymeles ludovicianus*).
Water colours.

(105) Unknown Bird. Inscribed *Meemz. Of this bignes.* Also, beneath, Harris's Woodpecker (*Dendrocupus Harrisi*). Inscribed *Chachaquises. A woodpicker of this bignes.*
Water colours.

(106) A Thrush (?) on a Branch of Honeysuckle. Beneath, Baltimore Oriole (*Icterus baltimoræ*).
Water colours.

(107) Red-winged Blackbird (*Agelaeus phœniceus*). Inscribed *Chúwquarêo. The blackbird.* Also, beneath, American Barn Swallow (*Hirundo erythrogaster*). Inscribed *Weeheépens. The Swallowe.*
Water colours.

(108) Towhee (*Pipilo erythropthalmus*). Inscribed *Chúwhweeo. Somthing bigger than a Blackbyrd.*
Water colours.

(109) Cardinal (*Cardinalis virgineanus*). Inscribed *Meesquouns. Almost as bigg as a Parratt.*
Water colours.

(110) Flicker (*Colaptes auratus*). Inscribed *Quurûcquaneo. A woodpicker. As bigg as a Pigeon.*
Water colours.

(111) Bluejay (*Cyanocitta cristata*). Inscribed *Artamóckes. The linguist. A birde that imitateth and useth the sounde and tunes almost of all the birds in the contrie. As bigg as a Pigeon.*
Water colours.

(112) A Thrush (*Hylocichla* sp.). Also, beneath, Slate-coloured Junco (*Junco hiemalis*).
Water colours.

(113) Mocking-Bird (*Harporhynchus* sp.?). Inscribed *Poocquco. Bigger than a Thrush.*
Water colours.

(114) A Plaice. Inscribed *Pashockshin. The Playse. A foote and a halfe in length.*
Water colours.

(115) A Fish. Inscribed *Marangahockes.* 3 *or* 4 *foote in length.*
Water colours.

(116) A Fish. Inscribed *Ribuckon. A foote in length.*
Water colours.

(117) Herring. Inscribed *Chaham Wunduñaham. The hearing.* 2 *foote in length.*
Water colours.

(118) A Fish. Inscribed *Mesickek. Some* 5 *or* 6 *foote in length.*
Water colours.

(119) A Fish. Inscribed *Chigwusso. Some* 5 *foote in length.*
Water colours.

(120) A Fish. Inscribed *Kokohockepuweo. The Lampron, a foote in length.*
Water colours.

(121) Mullet. Inscribed *Tetszo. The Mullett, some* 2 *foote in length.*
Water colours.

(122) A Fish. Inscribed *Arasémec. Some* 5 *or* 6 *foote in length.*
Water colours.

(123) A Fish. Inscribed *Kowabetteo. Some* 5 *or* 6 *foote in length.*
Water colours.

(124) A Fish. Inscribed *Keetrauk. Some* 2 *foote and a halfe in length.*
Water colours.

(125) A Fish. Inscribed *Masunnehockeo. The olde wyfe,* 2 *foote in length.*
Water colours.

(126) A Fish. Inscribed *Memeskson. A foote in length.*
Water colours.

(127) A Fish. Inscribed *Tesicqueo. A kinde of Snake which the Salvages (being rost or sodden) doe eate. Some an ell long.*
Water colours.

(128) Sturgeon. Inscribed *Coppauseo. The Sturgeon. Some* 10, 11, 12, *or* 13 *foote in length.*
Water colours.

(129) A Fish. Inscribed *A swelling fish.* 8 *inches in length.*
Water colours.

(130) A Fish. Inscribed *Manchauemec. Some a foote in length.*
Water colours.

Bequeathed by Sir Hans Sloane, Bart., 1753. Transferred from the Dept. of MSS., June, 1893.

WHITE, Robert (b. 1645, d. 1703). Draughtsman and engraver; pupil of David Loggan, whose manner he followed in the pencil portraits on vellum for which he became celebrated; engraved a long series of portraits of contemporary characters, mostly after his own drawings, book-illustrations, etc.; worked in London.

1. James II. Head, nearly in full face, turned slightly r., eyes looking to front; long wig. The face only finished. Inscribed *King James the II^{d}.*
   Pencil on vellum; roy., 5 × 3½ in.
   A similar but larger and completer portrait of James II. was engraved by the artist, 1682.

2. William, Duke of Gloucester. Head of a child in a cap with ostrich plumes, in three-quarter face turned l., eyes looking to front. Inscribed *The Duke of Glocester.*
   Pencil on vellum, roy., 5 × 3½ in.
   William, son of Princess afterwards Queen Anne, b. 1689, declared Duke of Gloucester by William III., d. 1700.

3. Henry Howard, Duke of Norfolk. Head in three-quarter face turned l., eyes looking r., long curling hair.
   Pencil on vellum; 5⅛ × 3½ in.
   Henry Howard, 7th Duke of Norfolk, b. 1655, brought over the eastern counties to William III., and was made privy councillor, 1689; d. 1701.

4. Kenneth Mackenzie, Earl of Seaforth. Head, nearly in full face, turned slightly r., eyes full; wig. Inscribed *L^{d}. Seaforth.*
   Pencil on vellum; roy., 5¼ × 4 in.
   Engraved by the artist.
   Kenneth Mackenzie, 4th Earl of Seaforth, succeeded to the earldom, 1678; followed James II. to France, and served in the siege of Londonderry; failed to make terms with William III.'s government; imprisoned till 1697; d. in Paris 1701.

5. Sir Matthew Hale. Head nearly in full face, turned slightly r., eyes looking full; skull cap over long hair. Inscribed *L^{d} Chief Justice Hale* (nearly obliterated).
   Pencil on vellum; roy., 5⅜ × 3½ in.
   Sir Matthew Hale, judge, b. 1609; counsel for Laud in 1643; took the oath to the Commonwealth; knighted 1660: lord chief justice, 1671; d. 1676.

6. John Bunyan. Head and shoulders in three-quarters, nearly full face, eyes full; hair to shoulders, moustache. Inscribed *J. Bunion.*
   Pencil on vellum; roy., 4¾ × 3½ in.
   Engraved by the artist.
   John Bunyan, b. 1628, famous as the author of the Pilgrim's Progress, and other religious works; imprisoned for years for preaching; d. 1688.

7. Thomas Osborne, Duke of Leeds. Head nearly full face, turned slightly r., eyes full; wig. Inscribed *Duke of Leeds.*
   Pencil on vellum; roy., 5⅛ × 3½ in.
   Sir Thomas Osborne, b. 1631, successively Earl of Danby, Marquis of Carmarthen, and Duke of Leeds; as lord high treasurer governed England for five years; promoted the marriage of William and Mary; impeached and imprisoned; afterwards virtual prime minister, 1690–95; died 1712.

8. Nathaniel Vincent. Head and bust, in three-quarter face, turned r., eyes full; close-curling wig, bands and gown. Inscribed *D^{r}. Vincent.*
   Pencil on vellum; roy., 5¼ × 3½ in.
   Engraved by the artist.
   Nathaniel Vincent, b. about 1639, d. 1697, nonconformist divine; M.A. of Christ Church, Oxford; celebrated for his preaching; suffered several terms of imprisonment; wrote a number of religious books.

9. Rev. John Edwards. Head and bust, in three-quarter face turned r., eyes full; wig, gown and bands. Inscribed *Dr. Edwards.*
Pencil on vellum; roy., $4\frac{5}{8} \times 3\frac{1}{2}$ in.
Engraved by the artist.
John Edwards, Calvinistic divine, b. 1637, d. 1716: fellow of St. John's, Cambridge; D.D., 1699; wrote against Socinianism and the Arminians.
Nos. 1-9 were bequeathed by the Rev. C. M. Cracherode, 1799.

10. Portrait of a Gentleman Unknown. Head and bust of a youngish man, in three-quarter face turned r., eyes full; wig. Signed and dated *R. White delin.* 1699.
Pencil on vellum; oval; roy., 5 × 4 in.
Purchased October, 1866.

11. Portrait of a Divine. Head and bust of an old man with wart on l. cheek in three-quarter face turned r., eyes full; long hair, gown and bands. Signed *R. White fec.*
Pencil on vellum; oval; roy., $4\frac{3}{4} \times 3\frac{5}{8}$ in.
Purchased October, 1872.

12. Portrait of a Divine. Head and bust of a youngish man, in three-quarter face turned r., eyes full; long close-curling wig, gown and silk neckerchief. Signed and dated *R. White fecit* 80.
Pencil on vellum; oval; roy., $4\frac{3}{4} \times 4$ in.
Purchased May, 1890, at the Percy sale.

WHITE, William Johnstone (worked about 1804–1810). Draughtsman and book-illustrator; worked in London; exhibited designs for book-illustration at the Royal Academy, 1804–1810.

1. Two on one mount, roy., viz.:—
(*a*) A Death Bed. Interior of a cottage; a dying man propped in bed under a window l. lifts his hand and speaks to two women, one of whom kneels weeping in the foreground, the other bends over him behind; a third woman goes out at a door beyond.
Indian ink, tinted with water colours; $3\frac{3}{4} \times 2\frac{1}{2}$ in.

(*b*) Design for Book-Illustration. A child with a pitcher standing on a footbridge over a stream and speaking to a gentleman in the dress of the period who stands r. with hand on a gate; behind, a church spire among trees.
Indian ink, slightly tinted; $3\frac{3}{4} \times 2\frac{5}{8}$ in.

2. Three on one mount, roy., viz.:—
(*a*) A Fat Monk. A monk in his cell standing up with his hands on his fat paunch; wine and fruit on a table behind. Signed and dated *W. J. W.* 1807.
Water colours and Indian ink; 3 × 2 in.

(*b*) A Lady with a Guitar. A girl sitting on a bank with guitar and music-book in her lap; behind, a door in a cottage by a yew-tree.
Water colours and Indian ink; $2\frac{7}{8} \times 1\frac{7}{8}$ in.

(*c*) A Lover. A countryman seizing round the waist a girl who struggles away from him; his hat lies on the ground; a bank and trees behind. Signed and dated *W. J. W.* 1807.
Water colours and Indian ink; $2\frac{7}{8} \times 2$ in.
Nos. 1 and 2 were purchased June, 1879.

WHITTOCK, Nathaniel (worked about 1828–1848). Topographical draughtsman, engraver and lithographer; drew the illustrations to Allen's 'History of the County of York,' 1828.

[1–6] Drawings in the Crace Collection of London Views, purchased November, 1880.

1. View of Old London, Westminster, and Southwark. Copied from the drawing by A. van Wyngaerde in the Bodleian Library, Oxford.
Pen and ink; 17 × 120 in.
No. 5 in Portfolio I.

2. Houses in Arlington Street, 1848.
   Water colours; 6¾ × 11 in.
   No. 88 in Portfolio X.

3. View in St. James' Park, with Charles II. and Court. Copied from a drawing by Wyck in the Duke of Devonshire's collection.
   Pencil; 9¼ × 21 in.
   No. 28 in Portfolio XII.

4. St. Bartholomew's Church.
   Water colours; 10 × 11¼ in.
   No. 2 in Portfolio XXV.

5. Connaught Place, at the Corner of Edgware Road.
   Water colours; 8 × 14 in.
   No. 13 in Portfolio XXX.

6. Bird's-eye View of the Inner Court of Lambeth Palace.
   Pen and ink; 7 × 15 in.
   No. 118 in Portfolio XXXV.

WICHE, J. (worked about 1810–1830). Painter; exhibited portraits, chiefly at the Royal Academy, 1811–1827; worked in London.

1. Two on one mount, roy., viz.:—
   (*a*) Portrait of a Lady. Head and bust, the head in three-quarter face turned r., eyes looking full; wearing close cap or fillet over ringlets. Signed and dated *J. Wiche* 1814.
   Pencil and water-colour stipple, touched with white; 6 × 4½ in.
   (*b*) Portrait of Edward Knight, Comedian. Half-length facing to front, l. arm on table with two books r.; nearly full face, eyes looking full; fur-collared coat. Signed and dated *J. Wiche* 1814.
   Pencil and water-colour stipple, touched with white; 6 × 4½ in.
   Purchased December, 1890.

WILD, Charles (b. 1781, d. 1835). Water-colour painter; born in London; pupil of T. Malton; painted architectural subjects; published works on English Cathedrals and on foreign architecture; treasurer and secretary of the Old Water-Colour Society; worked in London, also on the Continent, chiefly in France.

1. West Entrance, Chester Cathedral. Near view of the entrance, with view, through the open doors, of the nave and choir.
   Water colours; roy., 14¼ × 10⅜ in.
   This was not engraved in the artist's 'Illustration of the Architecture of the Cathedral Church of Chester,' 1813.
   Purchased November, 1861.

2. Cowdray House, Midhurst, Sussex. View of the ruin from a point a little to the l. of the main entrance.
   Water colours; roy., 6⅝ × 8¾ in.
   Purchased October, 1872.

3. Henry VII.'s Chapel, Westminster Abbey. View in the interior; two ladies in the foreground l., a group of sightseers near the door beyond.
   Water colours; roy., 14⅛ × 11 in.
   Purchased May, 1890, at the Percy sale.

4. Nell Gwynn's House in Pall Mall.
   Water colours; 5¾ × 8¼ in.
   A similar view of the same house by T. H. Jones is catalogued under that artist's name as 'Nell Gwynn's house in St. James's Square, the site of the Army and Navy Club,' *i.e.*, on the north side of Pall Mall. Nell Gwynn had a house on the north side, and later (from 1671 to her death in 1687) on the south side of Pall Mall.
   In Vol. IV. (No. 107) of the Burney Collection of Theatrical Portraits, purchased 1817.

WILKIE, Sir David, R.A. (b. 1785, d. 1841). Painter; born in Fifeshire; studied and painted in Scotland till 1805; came to London, and at once became celebrated by the Village Politicians (1806) and the Blind Fiddler (1807); elected A.R.A. 1809, R.A. 1811; knighted 1836; painted a long series of subjects from Scotch domestic life, with a few from contemporary history, till residence in Italy and Spain (1825–28), and especially the study of Velasquez, produced a change in his style; thenceforth his chief works were historical and painted in a larger manner; in 1840 he left England for Turkey, Syria, and Egypt, and made many studies for pictures, but died at sea on the return journey.

[1–14] Water-colour studies and sketches.

1. Study for a Picture. The interior of a cottage; at the l. a window near which an old woman is tying a ribbon at the back of a girl whose lover stands at her further side; the old father is partly seen behind them; at the r. a cupboard with door beyond, a water-tub, with jar on shelf above, and dog in front; shawl on a chair l. Signed *D. Wilkie.*
   Water colours; roy., $4\frac{3}{8} \times 5\frac{1}{4}$ in.
   Purchased February, 1856.

[2–6] Studies made in Ireland on the artist's only visit to that country, 1835.

2. Elevation of the Host. Interior of a church; at the l. a priest elevating the Host, an acolyte with censer kneeling before him; at the r. a group of poor men and women, among them a beggar with a crutch; beyond a railing behind, a crowd of worshippers. Inscribed *Elevation of the Host.*
   Black chalk and water-colour sketch; roy., $7 \times 10\frac{1}{4}$ in.
   Purchased July, 1859.

3. A Peasant Family. A cabin, in front of which at the r. stands a young girl by her mother, on to whose lap a naked boy is climbing; in the doorway stands another woman with a baby and a pig at her feet; at the r. a girl stooping over two smoking pots. Inscribed in ink *West Port Augst.* 19th 1835, and in pencil *morning-gathering* (?).
   Black chalk and water-colour sketch; roy., $6\frac{7}{8} \times 10$ in.

4. An Irish Baptism. Inside of a church; a priest standing by the curtains of a door is instructing a group of two women kneeling r.; two other women with babies kneel l., an acolyte with flambeau stands behind. Inscribed in ink *Dublin Augt* 13, and in pencil *Irish baptism.*
   Black chalk and water-colour sketch; roy., $6\frac{5}{8} \times 10$ in.

5. Scene in a Church. Slight sketch. Two priests and an acolyte with a censer; other priests seated in a row r., worshippers slightly outlined below. Dated *Dublin Augt* 15th, 1835.
   Black chalk and water-colour sketch; roy., $6\frac{7}{8} \times 10$ in.

6. Irish Peasants. Slight sketch. A man with a stick and a dog r., followed by a boy; at the back, a table under an arbour and figures of men, women and children, partly indicated, standing about.
   Black chalk and water-colour sketch; roy., $7\frac{1}{2} \times 10$ in.

7. Sketch for a Picture. A man lying dead at the foot of a precipice, which rises r., his dog watching beside his body.
   Water colours; roy., $7 \times 5\frac{1}{4}$in.
   Probably an illustration to Scott's poem, 'I climbed the dark brow of the mighty Helvellyn.'

8. View of Edinburgh Old Town by Night. View from Princes Street of the old town, with many lights from the windows of the tall houses, and St. Giles' r. under a cloudy sky.
   Water-colour sketch; roy., $6\frac{3}{4} \times 9\frac{7}{8}$ in.

9. Landscape. Distant view of a town (Lancaster?) on a hill beyond, a bridge over a river filling the foreground; at the l., pencil sketch of a horseman riding away, not apparently intended to belong to the landscape.
   Water-colour sketch; roy., $6\frac{1}{4} \times 9\frac{1}{4}$ in.

10. Portrait of Pope Pius VII. Head and shoulders, in full face, looking to front; white skull-cap over black hair, and red robe. Study for the picture of 'Napoleon and the Pope at Fontainebleau,' painted 1836. See No. 23.
Water colours over black chalk; roy., $6\frac{1}{4} \times 5$ in.
Pius VII., b. 1742, d. 1823; elected Pope 1800; famous as Pope for his relations with Napoleon, whom he came to Paris to crown, but who afterwards carried him off from Rome and kept him prisoner; signed the 'Concordat' at Fontainebleau, 1813.

11. Nude Study. Study of a nude woman mounting a ladder, a small bucket in her l. hand; she is seen from behind; purple hangings r. Signed and dated *D. Wilkie, July* 18, 1840.
Black and red chalks, and water colours; roy., 13 × 9 in.
Nos. 3–11 were purchased July, 1885. Formerly in the W. Russell collection.

[12-14] Studies after pictures. A finished water-colour study after a version in the Dulwich Gallery of Jordaens' 'Satyr and Peasant Family,' also in the department, and placed with drawings attributed to Jordaens, is probably by Wilkie.

12. Rubens' Tomb and Altar-piece in the Church of S. Jacques, Antwerp. The tomb with inscribed slab in the floor below, and the 'Virgin and Child with Saints,' one of the last of the master's works, above. Inscribed *Chapel and Tomb of Rubens, Anvers.*
Black chalk and water colours on drab paper, heightened with white; roy., $14\frac{5}{8} \times 10\frac{1}{2}$ in.
A study by Reynolds from the same picture is catalogued under his name.
Purchased July, 1865.

13. The Adoration of the Shepherds, known as 'La Notte'; after the picture by Correggio at Dresden. Inscribed *Dresden* 12 *July*, 1826.
Water colours over black chalk; roy., $7\frac{1}{4} \times 5\frac{1}{4}$ in.
Purchased June, 1879.

14. The Virgin and Child on Clouds, with Cherubs; after the Picture by Murillo in the Dulwich Gallery.
Water colours over red and black chalk; roy., $9\frac{1}{2} \times 6$ in.
Purchased July, 1885. Formerly in the W. Russell collection.

[15-18] Studies for 'Chelsea Pensioners reading the Gazette of the Battle of Waterloo,' begun 1816 and finished 1822, in the Duke of Wellington's collection. Engraved by J. Burnet, 1831.

15. Two on one mount, roy., viz.:—
(*a*) Study for Part of the Composition. At the l. a pensioner reading the Gazette standing and soldiers seated round a table, one tilting back his chair and turning his head to the r. where a Highlander, a pensioner and others are grouped at an alehouse door, and an old woman brews punch; in the r. foreground, a soldier and his wife sitting together, the latter with her hands to her head.
Pen and ink sketch; $4\frac{3}{8} \times 7$ in.

(*b*) Study for the Right-hand Part of the Composition. Study for the crowd about the woman brewing punch, and for the foreground group: in the centre, a man tilting back his chair and waving his cap (reversed and placed at the table in the preceding study and in the picture); the Highlander has bagpipes; the woman in the foreground sits on a barrel and is seen in front and not from behind; beside her a woman stoops to a toddling child.
Pen and ink sketch, $4\frac{3}{8} \times 7$ in.
Of these sketches (*a*) represents the composition finally adopted, though the deaf pensioner, to whom the soldier tilting his chair shouts, has not been introduced.

16. Study for a Group in the same Picture. At the l. a soldier sitting at a table, on which his baby lies back with hands thrown up to his face; his wife stands behind in profile with hands to her hair; near her stands a pensioner;

at the r. rough sketch of a group at a table reading the Gazette; drums in the foreground r.

Pen and ink sketch; roy., $4\frac{7}{8} \times 8\frac{1}{8}$ in.

The group at the l. was afterwards reversed and placed at the r. as in No. 15 (*a*) and (*b*), besides being much modified.

Nos. 15 and 16 were purchased July, 1885. Formerly in the W. Russell collection.

17. Slight Sketches for the Picture. Three slight sketches; at the l., study of a group of men standing, one of them reading the Gazette; at the r., study of a pensioner sitting reading the news at a table, with men standing round; below, a third small study of the same group.

Pen and ink; roy., $4\frac{1}{2} \times 7\frac{1}{4}$ in.

Drawn on the back of a letter from the artist to his publisher requesting the delivery of some prints.

18. Six on one mount, roy., viz.:—

(*a*) Study for the Group in the Foreground of the 'Chelsea Pensioners.' A woman kissing a baby held by its mother on her knee.
Pen and ink; $3\frac{1}{2} \times 2\frac{3}{4}$ in.

(*b*) Study for the same Group. A soldier sitting and holding a baby, which puts its arms up to his face.
Pen and ink; $2 \times 2\frac{1}{2}$ in.

(*c*) Study for the same Group. The baby is larger and seen in profile, not from the back.
Pen and ink; $3\frac{1}{2} \times 2\frac{7}{8}$ in.

(*d*) Study for the same Group. Study for the soldier dandling his baby, with his wife seated by him; two pensioners sitting on a bench beyond.
Pen and ink; $2\frac{5}{8} \times 3\frac{1}{4}$ in.

(*e*) Study for the same Group. A soldier tossing his baby in his arms, two women seated by him, one with hands behind her head; a soldier and pensioner standing behind.
Pen and ink; $3\frac{1}{4} \times 2\frac{3}{4}$ in.

(*f*) Study for the same Group. The soldier holding up his baby while he looks round to the Gazette-reader; his wife seated by him r. holds her hand up to her head.
Pen and ink; $4\frac{3}{4} \times 5\frac{1}{8}$ in.
Nos. 17 and 18 were purchased February, 1856.

19. Five on one mount, roy., viz.:—

(*a*) Study for 'The Penny Wedding.' Rough sketch of a pair of couples dancing together and figures standing behind.
Pen and ink; $2\frac{3}{4} \times 3\frac{1}{2}$ in.

(*b*) Study for the same Picture. Finished study of a hand holding a plate, for one of the figures seated at a table in the background of the picture.
Black and red chalk; $2\frac{3}{8} \times 5\frac{1}{8}$ in.

(*c*) Study for the same Picture. Finished study of the two hands of the girl at the l. whose skirt is being pinned up by a friend.
Black and red chalk; $7\frac{1}{4} \times 3\frac{7}{8}$ in.

(*d*) Study for the same Picture. Finished study for the hand of the girl stooping to replace her shoe, at the l. of the picture.
Black and red chalk; $7\frac{1}{4} \times 3\frac{1}{4}$ in.

(*e*) Study for the same Picture. Rough sketch of the whole composition.
Pen and ink; 3×5 in.
Purchased July, 1860, at the Wilkie sale.
'The Penny Wedding' (in the Royal Collection) was painted 1819, engraved by J. Stewart, 1832.

20. Six on one mount, roy., viz.:—

(*a*) Study for 'Reading the Will.' Slight sketch of a lady in a hat and thick veil, with suggestion of other figures.
Pen and ink; $2\frac{1}{4} \times 2\frac{1}{2}$ in.

(*b*) Study for the same Picture. Head and shoulders of an old woman holding up a baby; a man in three-cornered hat beside her.
Pen and ink; $1\frac{3}{4} \times 3\frac{1}{2}$ in.

(*c*) Study for 'The Parish Beadle.' Head and shoulders of the beadle with head turned l.
Pencil; oval; $2\frac{1}{4} \times 2$ in.

(*d*) Studies for 'Reading the Will.' Two studies of two heads, one in a three-cornered hat, reading the will. Sketched on an envelope addressed to *D. Wilkie, Esq^re, Phillimore Place, Kensington.*
Pen and ink; $4\frac{3}{8} \times 5\frac{1}{4}$ in.

(*e*) Study for 'The Parish Beadle.' A similar study to (*c*).
Pencil; oval; $2\frac{1}{4} \times 2$ in.

(*f*) Study for 'Reading the Will.' Head of a man in a three-cornered hat.
Pen and ink; $2\frac{1}{4} \times 3\frac{1}{4}$ in.
'Reading the Will,' now in the Munich Gallery (Neue Pinacothek), was painted 1820, and lithographed by J. Woelfle. 'The Parish Beadle' (now in the National Gallery) was painted 1822, and engraved by G. Greatbach.
Purchased February, 1861.

21. Three on one mount, roy., viz.:—

(*a*) Study for 'The Cut Finger.' Finished study for the head of the boy whose finger is cut: a portrait of Lieut.-Colonel David Wilkie, the painter's nephew, afterwards distinguished as a soldier and Oriental scholar, when a child.
Black, red and white chalk on gray paper; $3\frac{1}{2} \times 4\frac{5}{8}$ in.

(*b*) Study for the same Picture. The two hands of the girl holding the boy's hand and taking the knife from it.
Black and white chalk on drab paper; $3 \times 5\frac{1}{2}$ in.

(*c*) Study for the same Picture. The feet of the boy.
Black, red and white chalk on gray paper; $3\frac{3}{4} \times 5\frac{1}{4}$ in.
'The Cut Finger' was painted 1809. Engraved by Raimbach.
Purchased July, 1860, at the Wilkie sale.

22. Study for 'Blind Man's Buff.' A man's two hands clasping a girl's head in a cap; study for the group at the r. of a kneeling girl kissed by a man who lies along a settle.
Black chalk on drab paper touched with white; roy., $7\frac{1}{2} \times 6\frac{1}{2}$ in.
'Blind Man's Buff,' 1813, is in the Royal Collection. Engraved by Raimbach.
Purchased March, 1854.

23. Study for 'Napoleon and Pius VII. at Fontainebleau.' Napoleon in cocked hat and overcoat over his uniform offering a treaty to the Pope, who, seated at a table l., holds out his hand with a gesture of refusal. (Slight pencil sketch of the same figures at the r.)
Pen and ink, and sepia wash; roy., $7\frac{1}{8} \times 7\frac{7}{8}$ in.
The picture was painted 1836. Engraved by J. H. Robinson.
Purchased March, 1887.

24. The Dutch Mother and Child; Study for an Etching. The young mother, seen to the waist, sits l. at a table on which her child stands and arranges his mother's cap; at the r. a jug stands on the table.
Pen and ink, with sepia wash; roy., $2\frac{3}{4} \times 3\frac{3}{8}$ in.
The etching, larger and in reverse, is dated 1820.
Purchased February, 1857.

25. Playing Skittles. A skittle-alley in a tea-garden; under a tree in the centre a small crowd is standing or sitting, while a player bowls at the skittles set up at the r.; men and women at small tables l., a woman sitting on the nearest table with hands held to her head: two men standing by the skittles; a house at the back l.
Pen and ink sketch; roy., $4\frac{3}{8} \times 7$ in.
Sketched from life at Bayswater.
Purchased July, 1860, at the Wilkie sale.

26. 'Not at Home'; Study for a Picture. A man in country clothes, with stick under his arm and dog at his heel, standing doubtful and disappointed at the door of a town house, which a footman has opened and is about to close; at the r. through a window, the face of the owner of the house is just seen.
Pen and ink; 6¾ × 4¾ in.
The picture was painted, 1834, for Sir M. W. Ridley.
Purchased July, 1860, at the Wilkie sale.

27. Two on one mount, roy., viz. :—
(*a*) 'A Letter of Introduction'; Study for the Picture. A man and his wife with a boy standing l. in an attitude of suspense while the old man whom they are visiting, who stands l. by a table, reads a letter of introduction.
Pencil; 4 × 3½ in.
Probably a first thought for the picture painted 1814, in which, however, the family is replaced by the single figure of a young man, as in the following study.
(*b*) Studies for the same Picture. A young man standing by a screen with hat held up to his chin, and anxious expression on his face. With another study of the same figure.
Purchased October, 1872.

28. Two on one mount, roy., viz. :—
(*a*) 'Baptism in the Scottish Church'; Study for a Picture. A clerk holding a baby up for the minister standing in his high desk l. to baptise; a group of women, some with babies, in the l. foreground; figures in a gallery in the background.
Pen and ink sketch; 4½ × 3½ in.
Wilkie painted a picture of this subject for Sir F. Chantrey, 1829.
(*b*) Washing the Bride's Feet; Study for a Picture. Rough sketch of two maids washing the feet of the bride in a tub of water; other figures suggested in the background.
Sepia wash and pen; 4¼ × 4¼ in.
Purchased July, 1860, at the Wilkie sale.

29. Study for 'Columbus Propounding to the Prior of the Franciscan Convent of Santa Maria de Rabida his Theory of a New World.' Study for the head of the Prior, in broad-brimmed hat, with eyes looking down. Signed and dated *D. Wilkie f.* 1833.
Black chalk and stump; roy., 12½ × 10½ in.
The picture, painted 1835, is in the Holford collection. Engraved by Ryall.
Purchased May, 1885, at the Cheney sale.

30. Study for the Picture, 'Sir David Baird Discovering the Body of Tippoo Sahib.' Sir David Baird stands in a dark archway, with soldiers behind him, while a man in a group of stooping figures l. holds a lantern and points out the dying Tippoo supported in the arms of his followers in the foreground. Signed *D. Wilkie.*
Pen and sepia, partly washed with sepia; roy., 8¾ × 6⅜ in.
In the picture a Highlander with a torch is introduced at the r.; Baird's l. arm is raised and his sword held by his side, not across his body. The picture, painted 1838, was engraved by John Burnet. It is in the possession of Sir David Baird.
Purchased October, 1872.

31. Study for Portrait of the Duke of Wellington. Head only, seen in full face, turned slightly l., with eyes looking down; the hat and collar of uniform are only suggested.
Black chalk on toned paper, heightened with white; roy., 11¾ × 9½ in.
Study for the picture.
Purchased February, 1856.

32. Three on one mount, roy., viz.:—

(*a*) *Ob.* Study for Portrait of the Duke of Wellington and his Charger. Slight sketch of the Duke standing with charger l.
Pen and ink; $6\frac{3}{4} \times 5$in.

Rev. Study for a Picture. Slight rough sketch of a group of figures, apparently for the picture of the Princess Victoria with the Duchess of Kent, belonging to Miss Leslie Melville.
Pen and ink.

(*b*) Study for Portrait of the Duke of Wellington, holding despatches. Whole length, in a cocked hat with plumes.
Sepia wash and pen sketch; $4\frac{1}{4} \times 2\frac{3}{8}$ in.

(*c*) Study for Portrait of the Duke of Wellington as Chancellor of Oxford University. Whole-length, standing at a rostrum and reading from a paper.
Sepia wash and pen sketch; $4\frac{1}{4} \times 2\frac{1}{4}$ in.

33. Two on one mount, roy., viz.:—

(*a*) Studies for Portrait of the Duke of Wellington as Chancellor of Oxford University. Two rough sketches, whole-length, standing.
Pen and ink; $6\frac{3}{4} \times 4\frac{1}{2}$ in.

(*b*) Study for Portrait of Prince Talleyrand. Half-length, seated, in three-quarter face turned r., eyes full. Slight sketch.
Pen and ink; $6\frac{1}{8} \times 6\frac{3}{8}$ in.
Charles Maurice de Talleyrand-Perigord, Prince of Benevento, b. 1754, d. 1838, the famous statesman.
Nos. 32 and 33 were purchased July, 1860, at the Wilkie sale.

34. Study for Portrait of the Duke of Wellington as Chancellor of Oxford University. In academical robes and cap, seated at a rostrum, paper in hand, and looking down r.
Black chalk sketch; roy., $8\frac{3}{4} \times 6\frac{5}{8}$ in.
Purchased May, 1885, at the Cheney sale.

35. Two on one mount, roy., viz.:—

(*a*) Portrait Study of the Rev. Edward Irving. Half-length in gown and bands, preaching, with eyes looking up.
Pen and ink; $3\frac{1}{8} \times 3\frac{1}{4}$.

(*b*) Portrait Study of Edward Irving. A similar study of the head only.
Pen and ink; $3\frac{1}{8} \times 3\frac{1}{4}$ in.
Edward Irving, b. 1792, became suddenly famous as a preacher on coming to London from Scotland 1822; founded 1832 the Catholic Apostolic Church, but lost influence and authority before his death in 1834. Wilkie made studies from Irving for his picture of John Knox preaching.
Purchased July, 1860, at the Wilkie sale.

36. Portrait Study. Study of the head of a man with long beard, wearing a college cap, with ardent look in the eyes.
Black chalk on brownish paper, with touches of red and white chalk; roy., $11\frac{1}{2} \times 8\frac{1}{2}$ in.
Purchased May, 1885, at the Cheney sale.

37. Sketch in a Court of Law. Slight sketch of a law court with a group of lawyers at a table, a barrister on a high seat r. interrogating a witness, and judge above; figures and a doorway suggested in the background l.
Pen and ink; roy, $9\frac{1}{8} \times 7\frac{5}{8}$ in.
Purchased July, 1885. Formerly in the W. Russell collection.

38. Sheet of Studies. Studies of three country girls standing together, one holding a milk can; back of a woman stooping; two profiles of a girl; a dog's head; and a cupboard in the corner of a room. Inscribed *Pitlessie* (?).
Black chalk on gray paper, touched with white; roy., $6\frac{5}{8} \times 10\frac{3}{8}$ in.

39. Two on one mount, roy., viz.:—

(*a*) Scotch Peasantry. Studies of heads; an old man in a cap l. and a number of women bareheaded or with shawls.
Black chalk on gray paper, $4\frac{5}{8} \times 6\frac{5}{8}$ in.

(*b*) Scotch Peasantry. Two young women with an old woman between them; a girl and two children crouching on the ground; a young girl standing; two women kneeling at a grating, etc. Signed *D. W.* with a date illegible.
Black chalk on gray paper; $4\frac{3}{4} \times 6\frac{3}{4}$ in.
Nos. 38 and 39 were purchased October, 1872.

40. Four on one mount, roy., viz.:—
(*a*) Study in a French Church. Part of an interior; three women l., one of them confessing; another r. by a pillar; an altar in the background, and a few other figures.
Pen and ink; $3\frac{1}{4}$ by $4\frac{3}{8}$ in.
(*b*) Women Before an Altar. A group of women kneeling, sitting, or standing before an altar.
Pen and ink; $3\frac{1}{4} \times 4\frac{1}{4}$ in.
(*c*) An Old Woman at Her Prayers. She kneels on a chair, seen from the front; a curtain behind.
Pen and ink; $2\frac{7}{8} \times 4$ in.
(*d*) Women at Prayers. Two kneeling, and one seated woman, seen in profile.
Pen and ink; 3×4 in.

41. Two on one mount, roy., viz.:—
(*a*) Study of a French Nurse and Child. A nurse in a high cap seated and seen in profile to the waist, with a child in a large sun-bonnet beside her l.
Pen and ink; $6\frac{7}{8} \times 4\frac{1}{4}$ in.
(*b*) Studies of French Women. Half-length studies of a woman in a high cap and a girl in an apron; and head, in full face, of an old woman.
Pen and ink; $7 \times 4\frac{1}{4}$ in.

42. Two on one mount, roy., viz.:—
(*a*) Study of Trees. A group of fir trees.
Black chalk on light brown paper; $5\frac{1}{8} \times 4\frac{1}{4}$ in.
(*b*) Study of Trees. A tree standing against the massed foliage of other trees.
Black chalk on light brown paper; $5 \times 4\frac{1}{4}$ in.

43. Four on one mount, roy., viz.:—
(*a*) Foreground Study. Flowers growing among grass.
Black chalk on light brown paper; $2 \times 4\frac{1}{8}$ in.
(*b*) Study of Foliage. A branch of an ash tree.
Black chalk on light brown paper; $4\frac{3}{4} \times 3\frac{7}{8}$ in.
(*c*) Study of Poplar. A poplar with foliage of other trees behind.
Black chalk on light brown paper; $5\frac{1}{8} \times 3\frac{7}{8}$ in.
(*d*) Study of Elms. Elm-tops with massed foliage. Dated *Oct.* 1810.
Black chalk on light brown paper; $3\frac{3}{4} \times 5\frac{1}{4}$ in.

44. A Watchman's Box. A watchman's box in a recess at a street-corner, with lantern hung inside; house-door and railing r.; night effect.
Black chalk on brown paper, heightened with white; roy., $4\frac{1}{2} \times 6\frac{3}{8}$.
Nos. 40–44 were purchased July, 1885. Formerly in the W. Russell collection.

45. Study for 'The Peep o' Day Boys' Cabin.' Study of the two women, one kneeling on the ground, in profile, looking l., the other standing behind her, and bending over her. Signed and dated *Oct.* 30th 1835. *D. W.*
Coloured chalks and water-colour wash on drab paper; imp., $21\frac{1}{4} \times 15$ in.
The picture is now in the National Gallery, Dublin; engraved by C. W. Sharpe.
Purchased July, 1860, at the Wilkie sale.

46. Study for 'Sir David Baird Finding the Body of Tippoo Sahib.' Study of the lower part of the figure of the Highlander holding a torch at the r. of the picture, and of the Indian on the ground raising his arm to defend himself.
Coloured chalks and water-colour wash on drab paper; imp., 22¼ × 17 in.
See note on No. 30.
Purchased October, 1867.

47. Nine on one mount, imp., viz.:—
(*a*) Study of an Arm. A man's arm with a pint pot held in the hand.
Black chalk on drab paper; 4¼ × 3⅞ in.
(*b*) Study of Hands. Two hands, one closed, and the hand of another person.
Black chalk on drab paper; 2⅛ × 3 in.
(*c*) Study of Hands. Two hands taking two apples from a basket.
Black chalk on drab paper; 2¼ × 3 in.
(*d*) Study of a Hand. The back of an open hand.
Black chalk on gray paper; 2⅛ × 4 in.
(*e*) Study of a Hand. The outstretched hand of the man seated on the settle and shrinking back, in the picture 'Blind Man's Buff.'
Black chalk on drab paper; 3 × 5 in.
(*f*) Study of a Countryman. A man with hat over his eyes, and raised elbow, resting one hand on a table; seen to the waist. Inscribed *B. Fair Sept.* 3. 1805 [or 3 ?].
Black chalk on drab paper; 2½ × 3⅞ in.
(*g*) Study of a Hand. Study for the same hand as (*e*), with the fingers closer together.
Black chalk on drab paper; 2¾ × 3½ in.
(*h*) Study of a Hand. The r. hand of the blindfolded man in 'Blind Man's Buff.'
Black and white chalk on greenish-gray paper; 2¾ × 3½ in.
(*i*) Study of Hands. The hands of the man cutting cheese in the 'Village Politicians.'
Black and white chalk on gray paper; 3¾ × 4¼ in.
Purchased February, 1861.

48. Catalogue of Pictures in the Antwerp Museum, 1816, with sketches by the artist. On the cover are two studies of heads with the signature *David W.* On the fly-leaf, sketch of a soldier and sketch of an old woman at the door of a house in Belgium. Inserted at the end of the catalogue is a letter to the artist from John Chaplin, a picture-dealer.
Purchased October, 1871. Transferred from the Department of Printed Books, August, 1873.

WILKINS, T. (worked in latter part of 18th century). Draughtsman; probably an amateur: biography unknown.

1. Italian Landscape. A hilly road, flanked at the r. by cliffs with a few trees on slopes below; in the foreground r. a mass of rock sculptured with a subject in relief, at the l. two young trees on a bank, and on the road two men; a group of three figures further up the road, and two others still further where the road drops out of sight. Signed *T. Wilkins.*
Water-colour tint and pen outlines; roy., 9⅜ × 7⅛ in.
Purchased October, 1872.

WILKINSON, Rev. Joseph (worked about 1810). Amateur painter; published forty-eight views in Cumberland, Westmoreland, and Lancashire, 1810.

1. Windermere. View of the head of the lake, the water partly obscured by trees and bushes of the foreground, with the Langdale Pikes prominent among the mountains beyond. Two figures on a road in the foreground r.
Pencil and water-colour tint; roy., 9⅝ × 14⅛ in.

2. LODORE WATERFALL. View of the waterfall at a little distance plunging down between wooded crags; the foot of it is hidden by a cottage and trees, past which the stream foams into the foreground r.
Pencil and water-colour tint; roy., 12 × 17⅝ in.
Both purchased August, 1871.

WILLIAMS, Edward (b. 1782, d. 1855). Landscape painter; son of Edward Williams, engraver; pupil of his uncle, James Ward; noted especially for moonlight scenes; exhibited at the Royal Academy and elsewhere 1814-1855.

1. AN OLD CASTLE. Near view of an old castle, partly ruined, seen from a lane running along an outer wall r. from which rises a slender octagonal tower; a similar tower a little l. with battlemented buildings beyond.
Indian ink; roy., 7 × 10 in.
Purchased June, 1869.

WILLIAMS, Edward Ellerker (b. 1793, d. 1822). Amateur draughtsman; entered the navy, then served for some years as a cavalry officer in India, where he made many drawings; returned to Europe, and in 1821 settled at Pisa, becoming an intimate companion of P. B. Shelley, with whom he was drowned off Leghorn.

1. PORTRAIT OF THE ARTIST. Half-length, seated at a table facing to the front; one hand holds a pen and rests on a large open book, but the beardless face looks up towards the r.; he is light-haired and wears a pale blue jacket trimmed with gold braid and fur; a medallion hangs from the blue necktie. Signed *E. W. Se ipse pinxit.*
Water colours over pencil; roy., 6 × 7¾ in.
The drawing is much stained with sea-water, having been recovered from the wreck of the 'Don Juan,' in which Williams and Shelley perished, July 8th, 1822.
Presented by J. W. Williams, Esq., November, 1900.

2. SKETCHES OF TWO VESSELS, SAID TO BE THE 'DON JUAN' AND THE 'BOLIVAR.' Sketches of a fore-and-aft schooner and a full-rigged ship with a line of guns.
Pen and ink sketch on lilac blotting-paper; roy., 7¾ × 7 in.
Inscribed on the original mount *Don Juan—Bolivar. Sketched by Mr. Williams* 1821, and on the back "*You are sketching your death*" (*Jane Williams*). *J. W. said this whilst E. E. Williams was sketching these boats on a piece of blotting paper. He exchanged watches at the time. Capt. Bowen sailed the boat after it was raised. It was run down for the sake of what was on board not overturned by a squall as supposed. J. W. Williams. Bolivar, Lord Byron's yacht.*
In spite of this inscription, the sketches can hardly represent the two yachts which were built at Genoa for Shelley and Byron by Captain Roberts, R. N. Trelawney describes the 'Don Juan' as 'Torbay-rigged,' and an engraving in his book after a sketch by Roberts shows her as a small boat rigged like a Brixham trawler. The larger vessel sketched by Williams is plainly a man-of-war. Captain Roberts subsequently bought the 'Don Juan' and had her decked, but she was finally wrecked on one of the Ionian islands.
Presented by J. W. Williams, Esq., February, 1898.

WILLIAMS, Hugh William (b. 1773, d. 1829). Landscape painter; born at sea; brought up in Edinburgh; painted Highland scenery in his earlier years; returned from Italy and Greece 1818, and exhibited with great success drawings made in Greece; known as 'Grecian' Williams; published his travels and 'Select Views in Greece.'

1. A Castle in Scotland. A castle built on a wooded hill on the further shore of a shallow river which flows into the foreground: on the l. bank a haymaker watching two men who are fishing in the stream; on the other bank r. two cows, a man seated, and two figures at the edge of the park beyond.
   Indian ink on toned paper, with scratched out lights; roy., 7 × 11¼ in.
   Purchased October, 1872.

2. Bothwell Castle. A ruin, with a round tower at either end, rising among dense woods which cover the hill on which it stands; in the foreground bushes, and at the r. two trees with a sweep of grassy ground between these and the woods: evening light from the r.
   Water colours; imp., 12 × 16⅜ in.

3. Rosslyn Castle. The castle, mostly in ruins, stands on rising ground fringed with trees in the hollow between it and the foreground, which is framed by trees r. and l.; a distant view of blue hills beyond; a warm gleam from the l. casting cold shadows. Signed *H. W.*
   Water colours; imp., 12 × 16¼ in.
   Both purchased May, 1896.

4. A Highland Landscape. A river streaming into the foreground below foaming falls, with a rock in the middle of them; on the rocky banks are trees, and on a rock by the water r. two fishermen, one with a net; above the falls a craggy hill towers l., and part of a mountain appears beyond it. Signed and dated *Williams*, 1802.
   Water colours; ant., 24¼ × 31 in.
   Purchased August, 1875.

5. On the Acropolis, Athens. The Parthenon, part of the Propylæa, etc. Inscribed *Interior of the Acropolis, Athens.*
   Sepia wash and pen; 7¾ × 12⅜ in.
   No. 49 in the album of drawings by Lady Trevelyan, described under her name. Presented by Sir W. C. Trevelyan, May, 1876. Transferred from the Department of Printed Books, September, 1880.

WILLIAMS, John, known as 'ANTHONY PASQUIN' (b. 1761, d. 1818). Satirical writer; born in London; noted for satires on the Royal Academicians, and dreaded in his day as a theatrical critic; emigrated to America and died at Brooklyn. A portrait of Williams is described under Shee.

1. Sheet of Sketches. Two sketches of a hand, sketches of legs, etc. Inscribed *A sketch by Mr. John Williams commonly called Anthy Pasquin.*
   Pen and ink; roy., 6 × 6⅞ in.
   Purchased July, 1876.

WILLIAMS, Penry (b. about 1800, d. 1885). Painter; born at Merthyr Tydvil; studied at the Royal Academy; worked in London till 1827, afterwards in Rome; exhibited chiefly at the Royal Academy, 1822–1869, portraits, views, and scenes from Italian life.

1. A Roman Girl. A young girl holding a distaff and leaning against a wall; steps and archway behind. Signed *Penry Williams, Rome.*
   Water colours; roy., 5⅝ × 3⅝ in.
   Presented by Sir A. W. Franks, K.C.B., October, 1891.

WILLIAMS, Samuel (b. 1788, d. 1853). Draughtsman and wood-engraver; born at Colchester; one of the ablest and most prolific wood-engravers of his time, many of his book-illustrations being made after his own designs; excelled in landscape subjects; painted a few miniatures and oil pictures in early life; worked in Colchester till 1819, then in London.

1. Illustration to Don Quixote. Don Quixote sitting in a chair r. and with lifted forefinger admonishing Sancho Panza, who sits l. with hand on breast beside a table and crucifix; at the r. a mirror by a window; in the foreground pieces of armour, boots, etc.
   Water colours; roy., $3\frac{5}{8} \times 5\frac{1}{4}$ in.
   Purchased January, 1872.

WILSON (worked in the latter half of the 18th century). Architectural draughtsman; identity uncertain.

[1–9] Drawings in the Crace Collection of London Views, purchased November, 1880.

1. The S. Front of Drapers' Hall in Throgmorton Street.
   Indian ink, tinted; $5\frac{1}{4} \times 7$ in.
   No. 54 in Portfolio XXXVII.

2. The Old Front of Fishmongers' Hall.
   Indian ink, tinted; $5 \times 7\frac{1}{4}$ in.
   No. 61 in Portfolio XXXVII.

3. The Old Entrance to Haberdashers' Hall, Maiden Lane.
   Indian ink, tinted; $7\frac{1}{4} \times 5\frac{1}{4}$ in.
   No. 80 in Portfolio XXXVII.

4. Ironmongers' Hall, Looking towards Aldgate.
   Indian ink, tinted; $5\frac{1}{4} \times 7\frac{1}{4}$ in.
   No. 89 in Portfolio XXXVII.

5. The Old Entrance to Merchant Taylors' Hall, Threadneedle Street.
   Indian ink, tinted; $7\frac{1}{4} \times 5$ in.
   No. 93 in Portfolio XXXVII.

6. The Old Entrance to Mercers' Hall, Cheapside.
   Indian ink, tinted; $7\frac{1}{4} \times 5$ in.
   No. 98 in Portfolio XXXVII.

7. The Front of Skinners' Hall, Dowgate Hill.
   Indian ink, tinted; $7\frac{1}{4} \times 5\frac{1}{2}$ in.
   No. 112 in Portfolio XXXVII.

8. The Inner Court of Old Slaters' Hall, St. Swithin's Lane.
   Indian ink, tinted; $7\frac{1}{4} \times 5$ in.
   No. 116 in Portfolio XXXVII.

9. The Old Entrance and the Court of Vintners' Hall, Thames Street.
   Indian Ink, tinted; 5×7 in.
   No. 125 in Portfolio XXXVII.

WILSON, Andrew (b. 1780, d. 1848). Landscape painter; born in Edinburgh; pupil of Alexander Nasmyth; studied in London and Italy; painted landscapes both in water colours and in oils; worked in London 1805–1818, then in Edinburgh as Master of the Trustees, Academy; from 1826 in Italy; purchased important pictures abroad for collectors at home.

1. Lusswade, near Edinburgh. A village, partly seen beyond a row of tall trees along the edge of a field which slopes up l.; beyond, a river curves under wooded hills; in the foreground, a man with a hay-fork stepping on a path to speak to a woman seated by the wayside; at the r. a pool and rushes.
   Water colours; roy., $10\frac{3}{4} \times 14\frac{3}{4}$ in.

2. Nemi. View of the lake in its hollow, with buildings on the wooded heights beyond and a glimpse of the Campagna l.; in the foreground a man seated talking to a friar; trees r.: warm evening light from the r.
   Water colours; roy., $9 \times 12\frac{1}{4}$ in.
   Both purchased July, 1865.

WILSON, George (b. 1848, d. 1890). Painter; born in Banffshire; studied at the Slade School, London; painted idyllic pictures of poetic sentiment; worked chiefly in London.

1. Nude Study of a Man. A man, seen in a front view, standing with hands behind his back and head bent.
   Red chalk; imp., $21\frac{3}{4} \times 14\frac{3}{4}$ in.
2. Two Studies of a Woman's Figure. A woman seen to the waist, nude, with arms stretched out and face looking up in profile to the l. A smaller study l. of the same figure, with drapery below the waist suggested.
   Black, red, and white chalk on brown paper; imp., $13\frac{1}{4} \times 21\frac{1}{4}$ in.
   Both presented by John Baillie, Esq., November, 1903.

WILSON, John H. (b. 1774, d. 1855). Landscape and marine painter; born in Ayr Borough; pupil of A. Nasmyth; worked in London from 1798, first as a scene-painter; exhibited chiefly sea-pieces 1807–1856 at the Royal Academy and other London galleries; exhibited also at the Royal Scottish Academy, of which he was a member; worked at Folkestone for the last years of his life.

1. Study for a Picture. A river in flat country; in the foreground a little bay or creek with capstan on the bank l. and stakes in the water; at the r. a boat with tall mast partly seen beyond the crumbling brickwork of a lock; a similar boat moored in the river and a smaller boat nearer; beyond, a low shore with distant woods r. and square castle l. (Slight pencil studies of figures and boat above.)
   Pencil and water-colour wash; roy., $8\frac{1}{8} \times 18$ in.
   Purchased January, 1872.

WILSON, Richard, R.A. (b. 1714, d. 1782). Painter; born at Penegoes, Montgomeryshire; pupil in London of Thomas Wright; painted portraits for a time; went to Italy 1749 and gained reputation there as a landscape-painter; from 1756 till 1781 worked in London; one of the original members, and from 1776 librarian, of the Royal Academy; exhibited Italian scenes, sometimes with figures from classical story, and Welsh landscapes; lived in poverty, though famous as the greatest landscape-painter of his time.

1. Study for Portrait of Admiral Smith. Head in three-quarter face turned l., eyes looking full; flowing hair. Signed *R. Wilson.* A later hand has added *Drawn by* and *R.A.* before and after the signature, and *This drawing is mentioned in Edwards' account of Wilson as being in the possession of John Richards, R.A.*
   Black and white chalk on brownish paper; roy., $15\frac{1}{2} \times 10\frac{3}{4}$ in.
   According to Edwards, 'Anecdotes of Painters,' p. 80, this drawing was made before Wilson went abroad. A portrait in oils of Smith by Wilson is in the Painted Hall at Greenwich; it was engraved by Faber 1746. Thomas Smith, said to be the illegitimate son of Sir T. Lyttelton, was a lieutenant in the Navy 1728, when he compelled a French corvette to salute the British flag, and though for a time dismissed from the service, became very popular; afterwards presided at the court-martial on Admiral Byng; d. 1762.
   Purchased June, 1854, at the Woodburn sale. Formerly in the John Richards collection.
2. On the Tiber. A river winding into the foreground; in the middle distance a ruined tower above the water, built on a cliff projecting r. from a hill, on which are buildings and trees; beyond, a distant mountain; trees in the foreground r. and l.
   Black chalk on greenish-gray paper, heightened with white; roy., $11\frac{5}{8} \times 18$ in.
   Study for a picture engraved for 'The Cabinet Gallery' by E. J. Havell under the title of 'The Ruined Fortress.' Apparently the same scene as that represented in the landscape by Nicholas Poussin in the Berlin Gallery, No. 478 A., said to be 'on the Tiber near Acqua Acetosa.'

3. Ariccia, near Rome. A low cliff with a hollow below and brushwood above; on grass beneath is a man seated; in the foreground l. a road winding away past trees, and a building half-seen.
   Black chalk on gray prepared paper, heightened with white; roy., $9\frac{3}{4} \times 14\frac{3}{4}$ in.

4. Nemi. View looking down on the lake which lies in the hollow of wooded shores, with buildings on steep heights l. and on the opposite side towards the r.; in the foreground two figures on a rock, and stone-pine with cypresses r.
   Black chalk and stump on greenish paper, heightened with white; roy., $10 \times 15\frac{1}{2}$ in.

5. Mountain Scene. A plateau with a ridge beyond rising in a higher mass at the r.; in the foreground l. a well; near the r. two figures, and bushes; three other small groups of figures further off.
   Black chalk and stump on gray paper; roy., $11 \times 16\frac{5}{8}$ in.

6. The Crater of Vesuvius. The crater, with smoke pouring up from chasms in the hollow; in the foreground on the brink are two figures; others partly seen on the slope below. Signed *Wilson.*
   Black chalk or stump on gray paper, heightened with white; roy., $10\frac{3}{8} \times 15\frac{1}{4}$ in.

7. Baths of Diocletian. A broad, open space, flanked by buildings on each side and with a building at the further end of it; in the r. foreground a woman and boy talking to a beggar leaning against a post; further off, two groups of two figures each near fragments of a fallen column; other figures near a wall r.; light from the l. casting a shadow over most of the foreground.
   Black chalk and stump on gray paper heightened with white; roy., $10 \times 15\frac{1}{2}$ in.
   Engraved by J. Gandon, 1776.

8. Lake and Figures. A man with a long stick moving in the foreground toward two figures seated on the bank of a lake r. near two pine trees; on the further shore is a towered building on the top of a hill.
   Black chalk and stump on gray paper, heightened with white; roy., $7\frac{3}{4} \times 9\frac{3}{4}$ in.

9. Stream and Willows. A stream winding into the r. foreground, with pollard willows and other trees on either bank; at the l. a cottage behind palings.
   Black chalk and stump on drab paper, heightened with white; roy., $8\frac{1}{4} \times 13\frac{3}{4}$ in.

10. Artists Sketching on a River Bank. A river winding between wooded hills into the r. foreground; at the l., near a tree, two artists sitting on the bank and sketching.
    Black chalk on gray paper, heightened with white; roy., $10\frac{5}{8} \times 15\frac{5}{8}$ in.
    Nos. 2–10 were presented by J. Deffett Francis, Esq., February, 1881.

11. The Temple of Peace, Rome. View from under the shadow of a wide arch of the temple to villas and gardens lying in the sunlight beyond; a great white cloud in the sky; two women and a child in the foreground, a group of figures, three sitting and two standing, further off, and a beggar by the wall of the temple l.
    Black chalk and stump on gray paper, heightened with white; roy., $10\frac{1}{2} \times 16$ in.
    Study for a picture engraved by M. Rooker.
    Purchased July, 1859.

12. The Baths of Nero. A bay of still water, from which r. rise ruins, immediately below wooded heights; in the distance a castle on a hill, and beyond a headland and a rocky island l.; in the foreground a neck of land projecting from the shore; on the near side of it, two standing figures near two boats, in one of which is a man; on the further side, a boat and two figures a little way off. Inscribed *Baths of Nero.*
    Black chalk and stump on gray paper, heightened with white; roy., $11 \times 16\frac{5}{8}$ in.

13. The Children of Niobe. An upland slope, with a bridge beyond l.; at the r. a youth running in dismay to the dead body of a girl, lying foreshortened by the hollow trunk of a tree; towards the l. another young man prostrating himself, and a girl kneeling in supplication; a figure on the bridge.
Black chalk and stump on gray paper, heightened with white; roy., 10⅜ × 15⅝ in.
Doubtless a study for a part of the famous picture in the National Gallery, engraved by Woollett, though the actual figures and grouping seen here do not occur in the painting.
Nos. 12 and 13 were purchased July, 1847.

14. *Ob.* At a River's Mouth. Twilight effect; the shores of a river looking to the sea; in the foreground a figure on the bank, with stone-pines above a low house l.; at the r. the further shore rises in a steep hill topped with buildings.
Black chalk and stump on gray paper; roy., 5¾ × 8½ in.

Rev. Landscape Sketch. A road winding away to distant hills; trees in the foreground r. and l.; beyond, a bridge over a river, and temple r.
Black and white chalk.
Presented by W. H. Carpenter, Esq., March, 1864.

15. The Falls of Tivoli. View of the falls from a point in front, with buildings and trees on either side.
Sepia over pencil on brownish paper, heightened with white; roy., 10⅝ × 16¼ in.
Presented by J. Deffett Francis, Esq., December, 1873.

16. Solitude; Study for a Picture. A pool, on the bank of which l. stands an old man in a long robe beside a seated figure under branches; on the high further bank is a grove; at the r. a weeping willow overhangs the water.
Black chalk and stump on brownish paper, touched with white; roy., 10⅛ × 13¾ in.
Study for the picture engraved by Woollett and Ellis, 1778, called 'Solitude,' and painted in illustration of Thomson's 'Seasons' (Summer, l. 516).

17. At the Bend of a River. A river curving round from the r. to the r. again; in the foreground two trees r., and another l.; on the bank towards the l. a man sketching; beyond, l., woods and a monument, further off a round tower with hills beyond.
Black chalk, partly enforced with pen and ink, on gray paper, touched with white; roy., 8 × 10⅝ in.

18. Two on one mount, roy., viz.:—
(*a*) On the Outskirts of Rome. A road leading away between olives r. and wooded slopes l., beyond which appear S. Trinità de' Monti and the so-called Tower of Nero.
Black chalk and stump on gray paper; 4⅞ × 7¼ in.

(*b*) Tomb near Rome. A vast circular tomb l.; stone-pine and shadowy foliage r.; buildings and a bridge over the Tiber beyond suggested in outline.
Black chalk and stump on gray paper (unfinished); 7⅛ × 9⅝ in.

19. Trees at a Villa. A great pine-tree rising beyond a garden wall, with smaller trees r., and cypresses beyond.
Black chalk on gray paper, heightened with white; roy., 11 × 8¾ in.

20. Two on one mount, roy., viz.:—
(*a*) Bridge over a River. A bridge in the middle distance l. with a tower in its centre; mountains beyond; at the r. a small house, and in the foreground a figure on the rocky bank of the river.
Black chalk on gray paper, heightened with white; 4¾ × 6½ in.

(*b*) Tower and Ruin near a Bridge. On a high bank r., a tower rising from a ruined building; at some distance l. a bridge over the river which flows into the foreground, where are two men fishing on the bank l.; mountains beyond.
Black chalk on gray paper; 6 × 8 in.

21. Two on one mount, roy., viz.:—
   (*a*) Study for Landscape with Figures. Rocks, with two figures standing by them towards the r.
   Black and white chalk on brownish paper; 2⅞ × 3¾ in.
   (*b*) Pilgrims by a River. Two pilgrims on a river bank standing below a cross l.; tree and rocks on the further bank r.
   Black and white chalk on brownish paper; 7⅛ × 8½ in.

22. Two on one mount, roy., viz.:—
   (*a*) Sketch of a Villa. A villa with cypresses r. and a stone-pine l. (Slight sketch.)
   Black and white chalk on brownish paper; 5¾ × 8⅛ in.
   (*b*) A Wayside Hut. A hut with three or four figures busy about it in the r. foreground; a bank with trees behind, a small building at the l.
   Black and white chalk on warm gray paper; 6⅝ × 7⅛ in.
   Probably by an imitator of Wilson, rather than by the artist himself.

23. Arcade and Tank. View looking down an arcade in an ancient building hung with creepers; a man standing under one arch and another under a further one; in the foreground a man leaning r. over the low wall of a large tank; trees beyond.
   Black and white chalk on gray paper; roy., 10¼ × 8 in.

24. The Villa of Maecenas at Tivoli. Interior of the ruin, over the vast arches of which grow bushes and drooping plants.
   Black chalk on prepared dull lilac paper, touched with white; roy., 9 × 8 in.
   More than one picture of this subject was painted by the artist; one was engraved by M. Rooker, 1776; another, now in the National Gallery, by T. A. Prior.

25. Interior of a Cave, probably a Grotto near Naples. Interior of a cave, receding l., where two figures are seen at a distance; in the centre a lantern suspended from the roof, and two figures under it.
   Black and white chalk on brownish paper; roy., 6¼ × 8½ in.

26. Ruin and Figures. A mass of ruin overgrown with trees r.; two monks, one standing and one seated, near the ruin; part of another ruin l.
   Black and white chalk on brownish paper; roy., 6½ × 8⅜ in.

27. Landscape with Cattle. Rough ground with boulders l., and a steep bank of earth towards the r., above which a man with cattle partly appears; brushwood and a tree r.
   Black and white chalk on gray paper; roy., 7¼ × 9⅜ in.

28. A Sketch in Rome. A fountain with an arcade beyond connecting a house on which is a balcony l., and a building partly seen r.; two towers seen above the arcade.
   Black and white chalk on gray paper; roy., 7⅛ × 10¼ in.

29. View in the Campagna. Cattle in a wide flat field near a river, crossed in the middle distance by a bridge of immense length; a building on a mound l.; low hills beyond.
   Black and white chalk on gray paper; roy., 6¾ × 10⅛ in.
   Nos. 16–29 were presented by J. Deffett Francis, Esq., February, 1881.

[30–32] Drawings of the *emissarius* or tunnel made by the Romans A.D. 52 to drain the Lacus Fucinus (Lago di Fucino): it afterwards became choked, and various attempts to reopen it were unsuccessful till 1852, when the work was taken in hand, and it was finally reopened 1862. See also, among the larger drawings described below, a drawing of the Lago di Fucino, No. 58.

30. Outlet of the Emissario. A hillside of boulder and brushwood, in which, towards the l., appears the mouth of a passage in the rock, over which a tall arch has been built, and from which a stream flows down into the r. foreground; two figures near the outlet. Inscribed *The Uscito of the Emissario 3 miles from the Lake which Uscito Emptys itself into ye Liris now Gariglione at Capestrello.*
   Black and white chalk on reddish-brown paper; roy., 10¼ × 15⅝ in.

31. Entrance to the Cuniculo. Two figures, one with a staff, coming from the r., and about to descend into a tunnel, which opens in the face of a rocky cliff; light comes from the r., the foreground cast into a shadow by an arch of rock, tufted with plants. Inscribed *the Immediate Entrance into the Cuniculo which descends to the Emissario.*
Black and white chalk on brownish paper; roy., 10½ × 11⅛ in.

32. The First Entrance to the Cuniculo. An archway cut in the rock with a projecting arch of brick built on, leading to a hollow chamber, mounded up with earth; two peasants, one sitting, one standing, against the wall of the arch l. Inscribed *the first Entrance towards the Cuniculo near a quarter of a mile up the mountain and above a mile distant from the Lake.* Below—*You see S^r these sketches were done in haste.* Signed *Wilson.*
Black and white chalk on brownish paper; roy., 10⅜ × 15 in.
Nos. 30–32 were bequeathed by R. Payne Knight, Esq., 1824.

33. Coast Scene; near Barmouth (?). View along the coast of a calm sea, with a peaked mountain rising r., and a few craft in the bay. Against a point in the coast is written *Vortigern.* Inscribed *This drawing was taken out of Wilson's sketch book Nov^r. 20^th 1822 belonging to Sir G. Beaumont Bar^t and given by him to me, G. Arnald, who now gives it to his old friend Smith.*
Pencil; roy., 5¾ × 7⅝ in.
Purchased December, 1867.

34. Two on one mount, roy., viz.:—
(*a*) River Scene. Men rowing a boat down a stream along a wooded bank.
Black chalk sketch; 4⅞ × 7½ in.
(*b*) Italian Landscape. A low wooded hill r. with building at the top, and two houses and a church at the foot, the last reflected in water at the l.; a group of figures in the foreground and trees l.
Black chalk; 4½ × 8½ in.

35. Two on one mount, roy., viz.:—
(*a*) Boat and Trees. Three figures in a boat on a stream; trees on the further bank r. Slight sketch.
Black chalk; 2½ × 3¼ in.
(*b*) Italian Lake. A clump of trees in the l. foreground looking down on a lake, the shore of which rises r. in a wooded slope.
Black chalk and stump; 4¾ × 5⅜ in.

36. Two on one mount, roy., viz.:—
(*a*) Ruin in a Valley. A ruin with a tower in a hollow; wooded heights rising beyond.
Black and white chalk on gray paper; 5¼ × 7⅜ in.
(*b*) Temple and Bridge. A road leading past a temple and trees r. to a river crossed by a bridge, beyond which are hills; a statue partly seen l.; two figures near the temple r.
Black and white chalk on gray paper; 5⅜ × 7¼ in.

37. Two on one mount, roy., viz.:—
(*a*) Sunrise. The banks of a stream with trees r.; sunrise effect. Slight sketch.
Coloured chalks; 3⅞ × 6½ in.
(*b*) Landscape with Figures. View over a plain; trees l., hillside r., figures near the foreground. Slight sketch.
Coloured chalks; 4¾ × 7 in.

38. Two on one mount, roy., viz.:—
(*a*) Italian Ruins. A spacious ruin, with stone-pines growing within it; cypress l.; two figures on a bank in the foreground, others further off.
Black chalk and stump; 3⅞ × 4⅝ in.
(*b*) Rock and Sea. A huge rock overhanging a sea-shore l.; two figures on a smaller rock r.; still sea beyond.
Black chalk and stump; 4¼ × 5½ in.

39. A Wayside Inn. An inn on raised ground r. backed by cypresses and other trees: a horse tied up to a post of the inn loggia; at the l. a road descends into a wooded valley, with a building on a hill beyond.
Black chalk; roy., 6⅛ × 10 in.

40. Two on one mount, roy., viz.:—
(*a*) A Ruin by the Sea. A ruined rampart in the foreground projecting from the r. into sea or lake; two figures on the ruin looking down on a figure bathing in the water; boats and a tower on a mole beyond.
Black chalk; 4⅝ × 9 in.

(*b*) Bridge and Distant Building. A river curving into the foreground r. under a bridge; a wood beyond, with a high building towards the l.; a sky of blowing clouds; two figures on the bank l. in the foreground.
Black chalk; 6 × 8½ in.

41. Two on one mount, roy., viz.:—
(*a*) An Italian Church. A small church with a tower; hill behind r.; olive tree in l. foreground.
Black and white chalk on gray paper; 5 × 7½ in.

(*b*) House and Trees. A house r.; two clumps of trees l.
Black and white chalk on gray paper; 6⅛ × 8½ in.

42. Two on one mount, roy., viz.:—
(*a*) Foreground Study. Reeds and low-growing flowers.
Black chalk on gray paper; 4⅞ × 7¾ in.

(*b*) House and Loggia. A house with loggia overlooking a garden, which is screened by a wall r. Inscribed . . . *di Terni.*
Black chalk on gray paper; 5 × 7¾ in.

43. Study of Rocks. Rocks with bushes on the top r.; at the l. a suggestion of distant mountains. Inscribed *Inclin'd to yellow.*
Black and white chalk on gray paper; roy., 6¾ × 12¼ in.

44. Part of a Ruin. Two arches, overgrown with plants, built on a wall of massive masonry; a ruined tower seen beyond; at the l. a man and woman with a child about to descend a steep slope towards woods below.
Black chalk; roy., 8 × 8⅛ in.

45. Two on one mount, roy., viz.:—
(*a*) On a Sea-shore. A figure standing by a sea-shore; a rock with bricked arch in it l.; flight of birds r.
Black chalk; 4⅜ × 7⅛ in.

(*b*) Rocks and Figures. The shores of a pool with boulders and bushes l., a group of figures r.
Black chalk; 5⅝ × 7¾ in.

46. Two on one mount, roy., viz.:—
(*a*) A Group of Figures standing close together.
Black chalk on brownish paper; 4 × 3½ in.

(*b*) Outlook from a Cave. The mouth of a cave, partly blocked by a boulder l., looking out on wide country; a man leaning against the rock r.
Black and white chalk on brownish paper; 5¾ × 5¾ in.

47. Two on one mount, roy., viz.:—
(*a*) A Tree-stump.
Black chalk; 7¾ × 5⅜ in.

(*b*) Boys Blowing Soap-bubbles. At the l. a withered tree, on a branch of which a boy sits blowing bubbles; others climb on the trunk below; beyond, an estuary with trees on the shores r.
Black chalk; 4⅞ × 8 in.

48. Two on one mount, roy., viz.:—
   (*a*) Palombara. The town lying in a hollow, with two hills r. and high bridge l. Inscribed *Chita* [Citta] *Palomare.*
   Black chalk; 4¼ × 6 in.
   (*b*) Study of a Ruin. A mass of ruin r.; glimpse of a plain l. Signed *R. W. f.*
   Black chalk; 5½ × 7⅜ in.

49. Two on one mount, roy., viz.:—
   (*a*) A Ruin by the Sea. A double arch built on rock and reflected in water; two figures l. and sea beyond.
   Black chalk; 4¾ × 6⅛ in.
   (*b*) A Tower on a Mole. A machicolated tower at the end of a mole l., with a boat sailing by in front; sails at sea r.
   Pen and ink over black chalk; 4¾ × 6½ in.

50. Two on one mount, roy., viz.:—
   (*a*) Study of Foreground. A man crouching by rocks, behind which tree-stems are indicated.
   Black chalk on gray paper; 6 × 7¾ in.
   (*b*) Fragment of a Relief. Fragment of a stone sculptured in relief, and lying on grass.
   Black and white chalk on warm gray paper; 6⅜ × 9 in.
   Probably not by Wilson.

51. Two on one mount, roy., viz.:—
   (*a*) Figures in Landscape. Two peasants bending down r., another with a stick sitting on a rock l., behind which is a tree.
   Red chalk; 2¾ × 4⅜ in.
   (*b*) Coast Scene. An inlet, with overhanging cliffs on the further side, and on them one tower r. and another on a distant promontory l.; rocks in the foreground, with two men l. and two others in a boat r.; boats under the cliffs.
   Red and black chalk; 4½ × 7¼ in.

52. Two on one mount, roy., viz.:—
   (*a*) *Ob.* Father Tiber. A bearded god reclining, holding a horn of plenty in his hand; the babies Romulus and Remus with the she-wolf are seen at his elbow l.
   Black chalk; 3¾ × 5⅞ in.
   Rev. Prow of a Roman Galley. Inscribed *R.W.G.B.*, meaning perhaps 'Richard Wilson to George Beaumont.'
   (*b*) The Angler. A man seated on a fallen trunk in the foreground near a tree l. and angling in a lake, on the further shore of which is a ruined tower and mountain behind; two boats on the lake r.
   Black chalk on pinkish-brown paper; 5¾ × 8¼ in.

53. Two on one mount, roy., viz.:—
   (*a*) Slight Sketch in Rome. Two figures in the foreground l.; a ruined building r. with figures near it, St. Peter's beyond a bridge in the distance l.
   Black chalk; 3½ × 3⅝ in.
   (*b*) Peasants near a Building. Three figures seated on the ground l., two figures bending over them; a well r. and house behind, with tree r. rising above a wall.
   Black chalk; 6 × 9 in.

54. Two on one mount, roy., viz.:—
   (*a*) Two Men Walking. Two men walking with staves under their arms; a building in the background.
   Black chalk; 4 × 3½ in.
   (*b*) A Rocky Path. A man moving away down a path between a boulder r. and rock-wall l., and driving a pack-horse before him.
   Black chalk; 4⅜ × 6¼ in.

55. Three on one mount, roy., viz.:—

(*a*) Tower on a Coast. A tower or lighthouse on a rocky coast l.; a few boats on the water.
Pencil; $2\frac{3}{4} \times 4\frac{1}{4}$ in.

(*b*) Sketch for a Composition. Two figures under an old tree; in a circle.
Black chalk; $3 \times 3\frac{1}{8}$ in.

(*c*) Temple on a Promontory. A temple ruin on a headland, with sea below l., figures on the edge of the cliff l.
Pencil; $2\frac{3}{4} \times 4\frac{1}{4}$ in.

56. Study for a Foreground. A burdock.
Black chalk; roy., $8\frac{3}{8} \times 5\frac{3}{4}$ in.

57. Still Life Study. An iron pot with a loaf and knife on a table.
Black chalk on gray paper; roy., $5\frac{3}{4} \times 7\frac{1}{8}$ in.
Nos. 34–57 were presented by J. Deffett Francis, Esq., February, 1881.

58. Lago di Fucino. View from a hillside looking down on the lake in the distance, encircled on the further side by hills, among which Avezzano and other towns appear; the entrance to the tunnel draining the lake is seen immediately below the foreground. At the l. a tablet inscribed—1. *Avezzano*, 2. *Patterno*, 3. *Città di Celano*, 4. *Ortucchio*, 6. *Alba*. *A, the Entrance to the Emissario.*
Black chalk on gray paper, heightened with white; imp., $13\frac{3}{4} \times 20$ in.
See note on Nos. 30–32.
Bequeathed by R. Payne Knight, Esq., 1824.

59. Falls at Tivoli. Steep crags, tufted with bushes, and with torrents plunging down them; a building partly seen above r.
Black chalk and Indian ink on brownish paper; atl., $15\frac{5}{8} \times 19\frac{5}{8}$ in.
Presented by J. Deffett Francis, Esq., August, 1875. Formerly in the Paul Sandby collection.

Attributed to Richard Wilson.

Ruins in Rome. Arches of a massive ruin, hung with trailing plants: roofs and cypresses seen through an arch l.
Black and white chalk on warm gray paper; roy., $7\frac{5}{8} \times 9\frac{7}{8}$ in.

An Ancient Theatre. Exterior of a low circular ruin tufted with bushes and plants; behind, a conical hill with a building at the top, and a road ascending the slope.
Black and white chalk on warm gray paper; roy., $9 \times 15\frac{3}{8}$ in.
These two drawings are by the same hand, imitating Wilson's manner with a mechanical touch on a kind of paper which he does not seem to have used himself.
Presented by J. Deffett Francis, Esq., February, 1881.

Storm Scene. A mountain side; tree l. and shattered trunk in foreground; lightning and storm-clouds r. and frightened figures below.
Black and white chalk on blue-gray paper; roy., $7\frac{1}{8} \times 9$ in.
Presented by J. Deffett Francis, Esq., February, 1881.

Landscape with Three Figures. A woman and two herdsmen, one seated, the other standing, on the banks of a river; trees r. and l. and cattle near the water; on the l. bank beyond a town with round tower; light from the r. on distant country.
Black chalk and stump on gray paper, heightened with white; roy., $10\frac{3}{4} \times 15\frac{3}{4}$ in.
This drawing is by the same hand as that described under J. Crome, No. 1. Probably both are by Robert Crone.
Purchased May, 1895.

WINCKWORTH, John (worked about 1807–1811). Architect exhibited at the Royal Academy 1807–1811; workep in London.

1. Design for a Public Library. Elevation of a building of classical style, with portico of Ionic columns and cupola behind. Section and plan on a small scale above. Inscribed *Design for a Publick Library. Made at the Royal Academy Jany.* 1812. *John Winckworth.*
   Indian ink and water-colour tint, with pen outlines; imp., 13⅞ × 19⅞ in.
   Purchased December, 1882.

WINCKWORTH, Thomas (worked about 1783). Architect; biography unknown.

1. Design for a Villa. Front of a building of classical style, surmounted by a cupola; in a landscape setting.
   Indian ink and water colours, with pen outlines; roy., 11¾ × 16¼ in.
   So close in style to the drawing by John Winckworth just described as to suggest that the names have been confused, and that this is really John Winckworth's work.

2. The New Sessions House in the Old Bailey. Elevation of the building, erected by Dance in place of the former house destroyed in the Gordon Riots of 1780. Inscribed *The New Sessions House in the Old Bailey. Thos. Winckworth delt* 1783.
   Indian ink, with pen outlines; roy., 10⅝ × 14⅜ in.
   Both purchased March, 1882.

WINSTANLEY, Hamlet (b. 1698, d. 1756). Painter and engraver; born at Warrington; studied in Kneller's Academy for three years; worked for Lord Derby in England and (1723–25) in Rome and Venice; painted portraits and some landscapes and copied old masters; made etchings after Lord Derby's pictures, published as 'The Knowsley Gallery'; died at Warrington.

1. The Holy Family. The Virgin seated on a low wall clasps the infant Jesus, who stands on her lap and turns round r. to the infant S. John, who stands r. looking up and holding a cross in one hand; behind, at the l., Joseph sits with a book; at the r. trees and a pyramid seen above a wall; a jug stands by the Virgin's feet l. In an oval. Signed and dated *H. Winstanley Inven. et fecit Romæ* 1723.
   Pen and ink, with Indian-ink wash; roy., 8¼ × 6¼ in.

2. The Baptism of Christ. St. John standing r. extends his hand above the head of Christ, a beardless nearly naked figure, kneeling on the bank of Jordan; at the l. the Dove descends in a ray of light.
   Pen and ink, with sepia wash; roy., 8¼ × 6 in.
   Both purchased May, 1870.

WINSTON, J. (worked about 1790–1803). Architectural draughtsman; exhibited at the Royal Academy 1797; worked in London.

[1–16] Drawings in the Crace Collection of London Views, purchased November, 1880.

1. The Old Lyceum Theatre.
   Water colours; 7¼ × 9¼ in.
   No. 77 in Portfolio XVII.

2. Interior of the Old Lyceum Theatre. Inscribed *Interior of the Lyceum as it appear'd in the year* 1790.
   No. 78 in Portfolio XVII.

3. Old Entrance to the Lyceum Theatre. Inscribed *Entrance to the Lyceum Theatre* 1803.
Water colours; 9¾ × 5 in.
No. 79 in Portfolio XVII.

4. Front of the Old Lyceum Theatre.
Water colours; 9¾ × 4⅛ in.
No. 81 in Portfolio XVII.

5. The First Olympic Theatre (Olympic Pavilion), 1805.
Water colours; 7½ × 10 in.
No. 163 in Portfolio XVII.

6. Olympic Theatre (the first), 1805.
Water colours; 7 × 9½ in.
No. 164 in Portfolio XVII.

7. The Olympic Theatre, as altered by Elliston, 1809.
Water colours; 6½ × 7¾ in.
No. 165 in Portfolio XVII.

8. The Olympic Pavilion, with additional alterations, 1812.
Water colours; 8 × 9½ in.
No. 166 in Portfolio XVII.

9. Covent Garden Theatre, Entrance from the Piazza.
Water colours; 7 × 8 in.
No. 111 in Portfolio XVIII.

10. New Theatre, Covent Garden, from Hart Street.
Water colours; 10 × 15⅛ in.
No. 118 in Portfolio XVIII.

11. Queen's Head Tavern, Charles Street, Covent Garden.
Water colours; 11 × 7½ in.
No. 125 in Portfolio XVIII.

12. White Hart Inn, Hart Street, Covent Garden.
Water colours; 11 × 7½ in.
No. 126 in Portfolio XVIII.

13. Old Police Office, Bow Street.
Water colours; 11 × 7½ in.
No. 127 in Portfolio XVIII.

14. The Brown Bear in Bow Street, afterwards a Police-station.
Water colours; 11 × 7½ in.
No. 128 in Portfolio XVIII.

15. Ruins of the Pantheon after the Fire.
Indian ink; 6½ × 8¾ in.
No. 21 in Portfolio XXIX.

16. The Pantheon, Oxford Street.
Water colours; 6½ × 9½ in.
No. 24 in Portfolio XXIX.

WINTER, C. J. W. (worked about 1820–1846). Water-colour painter; biography unknown.

1. Donkey in a Stable; after Sir E. Landseer. A donkey in a stable with spaniel asleep on the floor r.
Water colours; 6 × 7 in.

2. 'To Ho!' Shooting over Setters. Two setters coming through rushes by a pool; at the l. a crouching hare; beyond a sportsman with his gun; moors behind. Signed with Landseer's initials *E. L.* and dated *1820.*
Water colours; 7 × 8¾ in.
Both placed with Landseer's works.
Purchased June, 1897.

WISSING, Willem (b. 1656, d. 1687). Portrait painter; born at Amsterdam; worked at the Hague, in Paris, and from about 1680 in England, first assisting Lely, afterwards the rival of Kneller and favourite painter of James II. and his queen; many of his portraits were engraved in mezzotint.

1. Study for a Portrait. Whole-length study of a lady seated on a chair facing l., with r. elbow on a toilet table and cheek resting on the hand, the face in three-quarters turned l., eyes looking full; elaborate head-dress.
   Black chalk; roy., 18¾ × 12⅝ in.
   Bequeathed by Sir Hans Sloane, Bart., 1753.

WOLFE, J. L. (worked about 1818). Architect; worked in London; exhibited a design for a national museum at the Royal Academy, 1818.

1. Temple of Zeus Panhellenius at Ægina. View of the ruins from the West. Inscribed *Aegina, J. L. Wolfe.*
   Pencil; roy., 7⅝ × 13⅛ in.
   Purchased August, 1875.

WOOD, A. (worked about 1808). Water-colour painter; biography unknown.

1. Harewood Castle. The ruin of the castle seen at some distance on a grassy eminence, with a clump of trees close by it, and a ring of trees below; in the foreground an undulating field with a tree l. and two trees r.; a few sheep between. Signed and dated *A. Wood* 1808. *Oct.* 10.
   Water colours; roy., 8 × 11⅝ in.
   Purchased July, 1878.

WOODWARD, George Moutard (b. about 1760, d. 1809). Caricaturist; born in Derbyshire; an amateur designer of social caricatures which were very popular through etchings by Rowlandson and I. Cruikshank; published also light verse and prose.

1. A Tailor Bewitched. A scene explained by lines inscribed on the margin: *A Taylor Bewitch'd ! !—Old Belzebub of horrid note | Employed a Taylor for a coat | who prone to cabbage-craft and pelf | By art o'erreached Old Nick himself. | For which a powerful Magician | Soon brought poor Buckram to contrition. | With magic spells encircled round | Behold him fix'd upon the ground.* The tailor with a roll of cloth under his arm stands r., prodded from behind by a fiend with a pitchfork; two snakes hiss at his feet and winged reptiles fly above. At the l., above a cauldron on a tripod, stands the magician with wings on his shoulders muttering an incantation, wand in hand; three witches crouch or stand beside him, the nearest one leaning on a broom; three demons and a night-mare behind him l. Signed and dated [G.] *M. Woodward Delin. March* 1790.
   Indian ink, partly tinted with water colours; roy., 13¼ × 18¾ in.
   Purchased August, 1871.

2. A Lilliputian Vauxhall. Scene in the gardens, with groups of small figures with large heads; at the l. a countryman and his wife wanting the gatekeeper to *bate the odd shilling;* in the centre a man dining with wife and daughter in a tent and angrily protesting to a waiter who brings the bill; between this and the entrance two men and a lady talking, with lanterns in an avenue of trees behind; at the r. a woman, accompanied by two musicians, singing *Come Listen to the voice of Love* to the crowd standing below her. Entitled *A Lilliputian Vauxhall* and inscribed with explanatory speeches.
   Indian ink and water colours; roy., 4 × 18 in.
   Purchased August, 1875.

3. LUNARDI ASCENDING IN HIS BALLOON. The drawing shows only the balloon and sky; four large guiding fans or oars project from the car, one Lunardi holds in his hand, another he has just let drop r.; the other pair are fixed above his head. Inscribed below *George M. Woodward Delin. October* 15th 1784. *Grand Air Balloon, with which Vincent Lunardi Esqr. ascended into the Atmosphere from the Artillery Ground Ground* [sic] *London; he rose to the heighth of four miles and descended at Colliers Hill, four miles beyond Ware in Hertfordshire—he ascended at two O'clock precisely and descended soon after four—This Aerial Journey (which was the first in England) was perform'd on Wednesday Sepr* 15th 1784. *Soon after his ascension he dropt one of his Oars (as above represented)—a Dog and Cat were his only companions.*
   Indian ink, tinted with water colours; roy., 20 × 12¾ in.
   Purchased January, 1890.

4. THE EFFECTS OF SINCERITY. Eight groups of two each, in a double row; above (beginning from the l.) a beggar craving alms of a parson who cries *I believe, you dog, you are an imposter;* an old lady resenting a man's reference to their acquaintance in youth; a testy invalid and his friend; and a buck complaining of a mare sold him by an acquaintance. Below, a lady offended by a critic's comment on her poem; two men arguing; a fat and a thin lady exchanging amenities; and an uncle protesting he'll not give a sixpence to his nephew who reminds him that he was wild himself in his youth. Inscribed with explanatory speeches and with above title.
   Pen and ink over pencil; roy., 13½ × 19½ in.
   Purchased August, 1875.

WOOLLETT, William (b. 1735, d. 1785). Line-engraver and draughtsman; born at Maidstone; pupil of J. Tinney; worked in London; one of the best engravers of the English school, famous especially for his 'Death of Wolfe' after West, and his landscapes after Wilson; drew landscapes and views.

1. PORTRAIT, SAID TO BE THAT OF THE ARTIST. Head and shoulders, turned l., the face in three-quarters, eyes looking towards front; silk cap on cropped head; r. hand on breast.
   Red chalk; roy., 14⅞ × 12½ in.
   An autograph letter of the artist's addressed to The Revd. Mr. Davy at Henstead, near Beccles, Suffolk, and dated from London, Feb. 26, 1777, was purchased with the drawing, and contains the following reference to it: "I am in great Hopes of seeing you this Spring in London. If you do come, and soon, bring that red Chalk Head which is said to be somewhat like mine with you, or if I am not to have that pleasure I should be obliged to you if you'll send it. I will inform you when I have the pleasure to see [you] why I make this request, and you may depend on its being return'd." According to tradition, the drawing is a portrait of Woollett by himself at the age of two and twenty, but the reference in the letter just quoted is not explicit, and a comparison with the signed youthful portrait of himself by the artist, recently acquired by the Maidstone Museum, shows, with striking similarity of feature, a decided difference of expression and character, with a less hard technical manner. Altogether, it seems more probable that this drawing is by another hand and represents another person who happened to resemble Woollett. The expressions in the letter quoted point indeed to this conclusion.
   Purchased November, 1863.

2. Two on one mount, roy., viz.:—
   (*a*) STUDY OF TREES. A group of three large elms, with a house in the distance r. Signed *W. Woollett Delt.*
   Indian-ink wash and pen; 7 × 4¼ in.
   (*b*) LONDON FROM HAMPSTEAD. View of London beyond woods; part of the Heath in the foreground; two birches l., a tree on a slope r. Inscribed on the original paper mount *A sketch by W. Woollett, done at the Spaniards, Hampstead Heath, 1776. present, Sir Geo: Beaumont Bart: Will: Parsons, Comedian, & T. Hearne.*
   Pencil; 5⅜ × 6⅝ in.
   Purchased December, 1853.

3. Design for a Painting on China. The bank of a river with trees in the foreground; on the other side of the water are groves, with a small circular temple towards the l. and a boat sailing by; in the l. foreground a young man fleeing from a crocodile. Signed *W. W. del.*
   Indian ink; roy., 3¼ × 6¼ in.
   Engraved by the artist.
   Purchased January, 1857, at the Wells sale. Formerly in the Esdaile collection.

4. A Ford. A stream crossed at the l. by a footbridge on which is a countryman chucking a milkmaid under the chin; trees overhang the bridge and a mass of trees and bushes rises on the further bank r.; in the centre a road crosses the stream into the foreground by a ford; a young man coming across on horseback and driving two cows through the water, turns to rally the lovers on the bridge; beyond is a cottage among trees r. and a woman with a dog approaching the bridge.
   Pen and ink; imp., 14¾ × 19¼ in.
   Bequeathed by the Rev. C. M. Cracherode, 1799.

5. Study of Trees. Stems and branches rising in a misty twilight atmosphere.
   Black chalk and stump on gray prepared paper; imp., 12¼ × 15 in.
   Perhaps a copy from a drawing by Richard Wilson.
   Purchased August, 1868.

WOOTTON, John (b. about 1678, d. 1765). Painter; pupil of John Wyck; painted racehorses, hunting and battle pieces and equestrian portraits; in later years painted landscapes in the manner of Poussin and Claude; published a set of hunting subjects, 1726, engraved by Baron, and designed illustrations to Gay's Fables; worked at Newmarket and in London.

1. Scene at a Cavalry Barracks. A grassy enclosure with stables r. and l. and a tall white building at the further end; in the foreground, an officer about to mount a horse held by a groom; two laundry-girls with baskets r. and a goat near them; two soldiers on horseback further off l., and a soldier carrying a pail r. to the stable, in front of which another is grooming a horse.
   Water colours; roy., 7⅛ × 14½ in.
   Purchased August, 1875.

2. View from Richmond Hill. View from the terrace looking down on the river and Twickenham; at the l., the old Star and Garter hotel, with a lady and gentleman on a balcony over the door, another couple at an open window, and a waiter in the open doorway; a lady and gentleman have just ridden up and two servants pour out wine for them, while a boy brings beer; at the r. a man gallops off followed by a dog; on the brow of the hill, two men, one standing, the other seated, contemplate the view.
   Indian ink; roy., 10¾ × 17⅝ in.
   Purchased July, 1889.

3. Hunting Scene. A number of fox-hunters with hounds riding from the r. along a glade between trees; a church spire in woods beyond.
   Indian-ink wash and pen; roy., 8½ × 18½ in.
   Purchased March, 1847.

4. A Sheet of Studies. A horseman galloping; a horse seen from behind; two horses standing together; with studies of hounds, one pursuing a deer.
   Pen and ink; roy., 10⅝ × 7¾ in.
   Presented by J. H. Anderdon, Esq., June, 1872.

5. Illustration to Gay's Fourteenth Fable; the Monkey who had Seen the World. The travelled monkey, in man's attire, stands posing in the centre, while two others seated on the ground finger his sword and the tail of his wig; at the l. a fourth monkey stands in admiring attitude; at the r. two others look on, one climbing a tree-trunk, the other crouching beneath it.
   Indian ink; roy., 4⅝ × 5¾ in.
   Engraved by G. Van der Gucht for the edition of 1757, p. 52.
   Acquired with the Harley collection, 1753. From the Bagford collection.

WORLIDGE, Thomas (b. 1700, d. 1766). Painter and etcher; born at Peterborough; a pupil in London of A. M. Grimaldi, a Genoese, and of L. P. Boitard; painted in oils, but most popular in his day for miniature and pencil portraits; now chiefly remembered by his etchings after and in the style of Rembrandt; worked chiefly in London.

1. Portrait of Elizabeth Canning. Half-length, standing in a witness-box with one arm resting on the edge; in profile, looking l.; wearing a bonnet tied under the chin, and a short cape. Inscribed *Betty Canning.*
   Pencil; roy., $8\frac{1}{2} \times 6\frac{1}{4}$ in.
   Elizabeth Canning, b. 1734, the subject of two famous trials, accused 'Mother' Wells and a gipsy of kidnapping and concealing her; she was believed, and the accused persons condemned 1753, but was herself tried for perjury, 1754, and transported to New England, where she is said to have died, 1773.
   Purchased March, 1851.

2. Portrait Study of a Young Man. Head in three-quarter face turned r., eyes looking full; short hair. Signed and dated *Thos Worlidge Inv* 1760.
   Pencil; roy., $3\frac{5}{8} \times 2\frac{7}{8}$ in.
   Bequeathed by the Rev. C. M. Cracherode, 1799.

3. Portrait Studies of Two Heads. Studies of two heads side by side, both turned l. in three-quarter face; the one at the r. that of a bearded man in a fur cap looking l., the other that of a youth, smooth-shaven, with short hair looking down towards the r. Signed and dated *T. W.* 1754.
   Pencil; roy., $9 \times 10\frac{1}{2}$ in.
   Purchased February, 1880.

4. Study of a Woman's Head. Head of a young woman, with drapery thrown over it, looking down: probably a study from a picture of the Madonna.
   Brush drawing in black and red water colour; roy., $5\frac{1}{4} \times 3\frac{1}{2}$ in.
   Purchased August, 1861.

5. Two on one mount, roy., viz.:—
   (*a*) Study of a Girl's Head. Head of a girl in profile looking l., with kerchief over it.
   Pencil; $4\frac{3}{4} \times 3\frac{5}{8}$ in.
   (*b*) Study of a Skull. A skull on a table, with curtain r. Signed and dated *Thos. Worlidge fecit.* 1756.
   Pencil; $4\frac{3}{4} \times 6\frac{1}{4}$ in.

6. Two on one mount, roy., viz.:—
   (*a*) Study of a Head. The bent head of a man with ragged hair and beard in profile looking l. Signed *T. W.*
   Pencil; $7 \times 5\frac{1}{2}$ in.
   (*b*) Study of the Same Head. Nearly in profile turned l., with eyes cast up. Signed and dated *T. W.* 1753.
   Pencil; $8\frac{1}{2} \times 6\frac{1}{4}$ in.
   Purchased August, 1859.

7. Study of a Man in a Turban, in the style of Rembrandt. A bearded man in a turban, seated in an armchair, turned l.
   Pencil; roy., $10\frac{1}{2} \times 7\frac{3}{4}$ in.
   Purchased July, 1859.

8. Two on one mount, roy., viz.:—
   (*a*) A Dutch Boor. Head and shoulders of a boor in a cap, turned l. Signed *T. W.*
   Pencil; $5\frac{1}{2} \times 4\frac{1}{4}$ in.
   (*b*) A Boor Singing. Head and shoulders of a man singing or calling out; seen in full face. Signed *T. W.*
   Pencil; $7\frac{1}{2} \times 5\frac{5}{8}$ in.
   Studies after or in the manner of the Dutch seventeenth-century painters of tavern scenes.

9. Two on one mount, roy., viz.:—
   (*a*) Study of a Head. Head and shoulders of an old man, with ragged hair and beard, looking up; in three-quarter face, turned r. Signed *T. W.*
   Pencil; 6 × 4½ in.
   (*b*) Study of a Head. Head of a young man with long, straight hair, turned l. but looking over his shoulder; one hand shows, holding up a pear. Signed *T. W.*
   Pencil; 7½ × 5¼ in.
   Nos. 8 and 9 were purchased February, 1852.

10. Head of a Young Man Unknown. Head and shoulders, in an oval, of a young man with curling hair and slight beard, in costume of the seventeenth century; in three-quarters turned r., eyes looking towards the front. Signed and dated *Thos Worlidge Invent.* 1741 (?).
    Pencil on vellum; roy., 4⅛ × 3⅛ in.

11. Jodocus Momper; after Vandyck. Head and bust in an oval. Inscribed *Van Dyck Pinx. Thos Worlidge delt* 1743.
    Pencil on vellum; roy., 6½ × 5⅛ in.
    Nos. 10 and 11 were bequeathed by the Rev. C. M. Cracherode, 1799.

WRAY, Robert Bateman (b. 1715, d. 1779). Gem engraver and draughtsman; engraved seals and gems, having some reputation for the latter in his day; exhibited gems at the Royal Academy, 1770–71; worked at Salisbury.

1. Album, containing outline drawings for gems. (At the end of the book are some drawings by Giles Hussey, already catalogued under his name.)
   (1) Head of Alexander.
   Pen and ink.
   (2) Head of a Youth. Signed *R. B. W.*
   Red chalk.
   (3) Portrait of Mrs. Wray (or Ideal Female Head). Signed *R. B. W.*
   Pencil and red chalk.
   A portrait of Mrs. Wray, engraved by the artist, is mentioned by Tassie in his Catalogue (Nos. 14472–3).
   (4) Head from one of the Daughters of Niobe. Inscribed *Niobe Junr.*
   Pencil.
   (5) Antique Head. Inscribed *Roma, ex marmore Antiquo. R. B. W.*
   Pencil.
   (6) Head of Demosthenes. Inscribed *Demosthenes ex marmore Antiquo. R. B. W.*
   Pencil.
   (7) Antique Head. Inscribed *Gladiator Faustinæ Imp. ex marmore Antiquo. R. B. W.*
   Pencil.
   (8) Head of Mithridates. Inscribed *Mithridates Rex. ex marmore Antiquo. R. B. W.*
   Pencil.
   (9) Head of the Farnese Hercules. Inscribed *Hercules Farnesius, from the Original. R. B. W.*
   Pencil.
   (10) Head of Laocoon. Inscribed *Laocoon, ex marmore antiquo. R. B. W.*
   Pencil.
   (11) Head of Socrates. Inscribed *Socrates ex marmore antiquo. R. B. W.*
   Pencil.
   (12) Head of Hadrian. Inscribed *Adrianus Imp. ex marme Antiquo. R. B. W.*
   Pencil.

(13) Head of Alexander.
Pencil.

(14) Head of Mithridates. Inscribed *Mithridates ex marmore Antiquo. R. B. W.*
Pencil.

(15) Female Head. Signed *R. B. W.*
Pencil.

(16) Head of a Faun. Inscribed *Faunus: ex marmore Antiquo. R. B. W.*
Pencil.

(17) Head of Lucius Verus. Inscribed *Lucius Verus ex marmore antiquo. R. B. W.*
Pencil.

(18) Head of Caracalla. Inscribed *Antonin. Caracalla Imp. ex marmore Antiquo. R. B. W.*
Pencil.

(19) Head of Niobe. Inscribed *Niobe Mater ex marmore Antiquo. R. B. W.*
Pencil.

(20) Head of Jupiter. Inscribed *Jupiter, ex marmore Antiquo. R. B. W.*
Pencil.

(21) Head of a Vestal Virgin. Inscribed *Virgo Vestalis ex marmore Antiquo. R. B. W.*
Pencil.

(22) Head of Shakespeare. Signed *R. B. W.*
Red chalk.

(23) Head of Mars. Inscribed *Mars ex marmore antiquo. R. B. W.*
Pencil.

(24) Head of Bacchus. Signed *R. B. W.*
Red chalk.

(25) The Same. Inscribed *Bacchus, ex marmore antiquo. R. B. W.*
Pencil.

(26) Head of Apollo. Inscribed *Apollo, from the original. R. B. W.*
Pencil.

(27) Head of a Daughter of Niobe. Inscribed *Niobe Filia ex marm^e Antiquo. R. B. W.*
Pencil.

(28) Female Head. Inscribed *Ignota, ex marm^e Antiquo. R. B. W.*
Pencil.

(29) Female Head. Signed *R. B. W.* Perhaps for the artist's gem of the Dying Cleopatra, placed first on the artist's own list of his best gems.
Pencil.

(30) Female Head. Signed *R. B. W.*
Pencil.

(31) Heads of Julius Cæsar and of Nero. Inscribed *C. Julius Cæsar ex marmore antiquo. Nero, ex marmore antiquo. R. B. W.*
Pencil.

(32) Head of Cicero. Inscribed *M. T. Cicero, ex marmore antiquo.* No. 11 of the artist's list.
Pencil.

(33) Head of Antinous. Signed *R. B. W.* Probably the Antinous, No. 14 of the artist's list.
Pencil.

(34) Head of Alexander. Signed *R. B. W.*
Pencil.

(35) Female Head. Signed *R. B. W.*
Pencil and red chalk.

(36) The Zingara. Signed *R. B. W.* Tassie, No. 14719. No. 13 of the artist's list.
Pencil.

(37) Mary Magdalene. Signed *R. B. W.* Tassie, No. 14705. No. 3 of the artist's list.
Pencil.

(38) Head of Hercules. Inscribed *Hercules. R. B. W.*
Pencil.

(39) Mary Magdalene. Signed *R. B. W.* The same head as No. (37) in reverse.
Pencil.

(40) Female Head, the same as No. (29). Signed *R. B. W.*
Pencil.

(41) Head of one of Niobe's Daughters. Inscribed *Niobe Junior, ex marmore antiquo. R. B. W.*
Pencil.

(42) Head of Jupiter. Signed *R. B. W.*
Pencil.

(43) Female Head, after Raphael.
Pencil.

(44) Two Female Heads.
Pencil.

(45) Head of a Roman. Signed *R. B. W.*
Pencil.

(46) A Madonna. No. 5 of the artist's list.
Red chalk.

(47) Head of a Laocoon.
Pencil.

(48) Head of Flora. No. 4 of the artist's list.
Pen and ink.

(49) Head of Flora.
Red chalk.

(50) Head of Flora.
Pen and ink.

(51) Head of Flora. Three drawings of the same head.
Pen and ink.

(52) Female Head. Perhaps Ideal Female Head, No. 6 of the artist's list. See No. (3).
Pencil.

(53) Head of one of Niobe's Daughters.
Red chalk.

(54) Head, the same as No. (36).
Purchased, July 1888.

WREN, Sir Christopher (b. 1632, d. 1723). Architect; born in Wiltshire; greatly distinguished, first as a man of science, especially in geometry and astronomy; one of the original members, and (1680–82) President of the Royal Society; afterwards as the most fertile and famous of English architects, being appointed surveyor-general for rebuilding London after the Fire; designed St. Paul's, fifty-two London churches, and many other well-known buildings in London, Oxford and Cambridge.

1. Sketch of a Design for the Cupola of St. Paul's. Two sections of the cupola. Inscribed *For the Dome of St. Paul's Church*, and in another hand *Sr. Chr. Wen's owne hand.*
Pen and ink; roy., $8\frac{3}{8} \times 9\frac{1}{2}$ in.

2. DESIGN FOR THE TOP OF THE MONUMENT. A pedestal, with a door cut at its base, surmounted by a phœnix rising from flames.
Pen and ink, washed with Indian ink; roy., 7⅞ × 4⅛ in.
Both purchased June, 1881, at the Bull sale.

WRIGHT, John (d. 1820). Miniature painter; worked in London; exhibited at the Royal Academy 1795–1819; well esteemed in his day; committed suicide.

1. PORTRAIT OF JOHN HOPPNER; AFTER HOPPNER. To the waist, turned r., the face turned to front and looking to front.
Water-colour stipple; roy., 7¾ × 6¼ in.
Drawn from the picture for the stipple engraving by H. Meyer, published 1812.
For Hoppner's biography, see under his name.
Purchased May, 1861.

2. PORTRAIT OF JOHN WILSON CROKER; AFTER W. OWEN, R.A. Head and bust, facing to front, the head and look turned a little l.; blue coat with velvet collar and stock. Signed and dated *Wright delt.* 1820.
Water-colour stipple; roy., 7¾ × 6¼ in.
Drawn from the picture for the stipple engraving by H. Meyer, published 1822.
John Wilson Croker, b. 1780 in Galway, first became known in Dublin by satires in verse and prose; M.P. for Downpatrick 1807, one of the chief contributors to the Quarterly Review, 1811–1854; secretary to the Admiralty 1809–1830, filling that post with conspicuous ability and zeal; edited Boswell's Johnson; died 1857.
Purchased February, 1852.

3. PORTRAIT OF GEORGE JOHN, EARL SPENCER, AFTER HOPPNER. Half length, seated at a table, reading, turned l., the face in three-quarters looking down.
Indian-ink stipple; roy., 8⅝ × 6⅞ in.
Drawn from the picture for the stipple engraving by H. Meyer, published 1809.
For Spencer's biography, see note to the portrait by Edridge, No. 26.
Purchased August, 1868.

WRIGHT, John Masey (b. 1777, d. 1866). Water-colour painter; born at Pentonville; self-taught, though influenced by Stothard; painted scenery for a time; best known by his very numerous drawings in illustration of literature; member of the Old Water-Colour Society; exhibited 1812–1866; worked in London.

1. DON QUIXOTE'S ARRIVAL AT THE INN. Don Quixote on Rosinante rides up l. and addresses the host, who lays a hand on the horse's neck; before the gate of the inn courtyard r. is a group of four men, a boy and two girls, one of whom, in the centre of the group, laughs and claps her hands.
Water colours; roy., 11½ × 13⅞ in.
Purchased May, 1890, at the Percy sale. A more finished version of the same subject was also in the Percy collection.

2. JULIET AND THE NURSE. Juliet l. standing over the nurse, who sits in a chair by a table on which are flowers in a vase; her fan lies on the floor; curtain r., window looking on a garden l.
Water colours; roy., 7⅜ × 5¼ in.
Presented by Ernest Radford, Esq., January 1900.

3. PISTOL MADE TO EAT THE LEEK. A vignette. Pistol sitting on the grass eating the leek and threatened by Fluellen, who stands over him l. with a stick: Gower stands behind r. smiling.
Water colours; roy., 7⅛ × 5¼ in.
Purchased July, 1875.

4. A Rustic Dance. A room in an inn; a group of three men and two girls dancing in the middle to the music of a fiddler sitting l.; in the l. background two old men and a woman sit over their beer; at the r. two couples on benches, the further couple beating time to the dance, and behind them a man stands by a wooden pillar and surveys the scene.
   Sepia; roy., 6⅞ × 9¼ in.
   Purchased December, 1890.

5. Illustration to Byron's Don Juan, Canto viii., stanzas 91–94. The storming of the bastion; Juan, bareheaded, snatches up a young girl from among a heap of dead and dying women and men; at the r. the two Cossacks from whom he has saved her are fleeing; in the background, smoking battlements.
   Sepia over pencil; roy., 5⅛ × 4⅛ in.
   Purchased December, 1868.

WRIGHT, Thomas (b. 1792, d. 1849). Engraver and portrait-painter; born at Birmingham; pupil of H. Meyer, and assistant of W. T. Fry; worked as a stipple-engraver and as a portrait draughtsman and miniature painter in London, and for two periods (1822–26 and 1830–45) in St. Petersburg: published Les Contemporains Russes, drawn and engraved by himself.

1. Two on one mount, roy., viz.:—
   (*a*) Portrait of a Lady. Half-length of a middle-aged lady, in profile turned l. and looking l., with a lace cap over the back of her head; both hands showing, one clasped in the other. Signed and dated *Tho*^{s}. *Wright* (*Paŭmr*) 1842. Paŭmr (Rait) is the Russian equivalent for the sound of Wright.
   Pencil, touched with water colour on face and brooch; 7⅛ × 5¾ in.
   (*b*) Portrait of a Boy. Head and shoulders, seated, in profile turned r. and looking r., a terrier looking from under l. arm. Signed and dated *Tho*^{s} *Wright* 1840.
   Pencil, touched with water colour on face; 7¾ × 6¼ in.
   Purchased May, 1883.

WYATVILLE, Sir Jeffry, R.A. (b. 1766, d. 1840). Architect; born at Burton-on-Trent; son of Joseph Wyatt, and pupil of his uncles Samuel and James Wyatt; much employed by noblemen, but best known by his transformation of Windsor Castle; elected A.R.A. 1823, R.A. 1826.

1. Keeper's Lodge, Windsor Park. View of the lodge seen between two pairs of oaks, with plantation behind palings on each side; two ladies walking by the porch.
   Water colours; roy., 10⅞ × 18⅛ in.
   Purchased July, 1878.

2. Part of the South Front of Windsor Castle. The round tower, as completed by Wyatville, at the l., with part of the front of the castle r. Inscribed *Sketch of part of the South Front of Windsor Castle. Febry* 1829.
   Water colours, with pen outlines; imp., 14⅞ × 21¼ in.
   Purchased July, 1848.

WYCK, Jan (b. 1652, d. 1700). Painter; born at Haarlem; pupil of his father Thomas Wyck, whom he accompanied to England; painted battle and hunting scenes, processions, etc.; worked chiefly in London; died at Mortlake.

1. Two Cavaliers. A cavalier riding along a road which comes from the l. round a bank with thickets; from the r. another rider comes along a bye-road: both in the foreground.
   Pen and ink, with Indian-ink wash; roy., 7¼ × 8⅛ in.
   Bequeathed by the Rev. C. M. Cracherode, 1799.

2. A Battle-piece. A cartouche, with view of a battle (probably the battle of the Boyne); troops from the r. fording a river, and attacking an army drawn up beyond; a general and aide-de-camp on horseback in the r. foreground above the river. Signed *I. W. fe.* (Cut round the edge of the cartouche.)
Pen and ink, with Indian-ink wash; roy., 3½ × 7⅝ in.
Presented by Sir W. C. Trevelyan, Bart., December, 1871.

3. Fording a Stream. A stream across the foreground; in the centre a man on horseback, with a greyhound in his arms, approaches the bank l., barked at by a dog r.; behind the dog ride two travellers, a man and a woman; entering the water from the further side is a pack-horse, and on the high bank beyond three peasants and a donkey; at the l. a man and woman are wading into the stream, and beyond them a pack-horse with a dog on its back stands in the water drinking; woody distance l.
Pencil; roy., 7½ × 12⅛ in.

4. Studies of Travellers. At the l. a horseman galloping; at the r. a woman on horseback stopping still, and a man riding off over the slope of a hill beyond. Apparently two separate studies.
Pencil; roy., 7⅛ × 11½ in.
Nos. 3 and 4 were purchased June, 1881.

5. View of London and Southwark during the Frost Fair, 1683–4. View from the middle of the frozen Thames, looking towards London Bridge, with Somerset House stairs in the foreground l.; booths, carts, coaches and many groups of figures on the ice. Dated *Munday February the* 4. *Aº* 168¾.
Inserted in Vol. VIII. (No. 239) of the interleaved and illustrated copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.
Indian ink over black chalk sketch; 9¼ × 28 in.

Attributed to Wyck.

A View of London, from Arundel House in the Strand.
Indian ink; 8⅞ × 15¼ in.
No. 4 in Portfolio I. of the Crace Collection of London Views, purchased November, 1880.

WYLD, William (b. 1806, d. 1889). Landscape painter; member of the New Water-Colour Society; worked chiefly in France; exhibited in London, 1849–1882.

1. Pau. View of the castle l. on a height above trees and buildings clustered on the banks of the Gave; the river flows into the foreground from under a stone bridge; a man, riding with some cattle, is on an islet in mid-stream; distant Pyrenees beyond the bridge. Signed *W. Wyld. Château de Pau.*
Water colours; roy., 8⅝ × 13¾ in.

2. Como. Distant view of the town, with mountains behind; at the r. a stream curves past woods and meadows; at the l. a tree-bordered road above a house with peasants coming down it, and a woman and boy by a stone bench in the foreground. Signed *W. Wyld* and inscribed *Como.*
Water colours and body colours on drab paper; roy., 8⅞ × 14 in.
Both purchased May, 1891.

WYON, William, R.A. (b. 1795, d. 1851). Medallist; born at Birmingham; son and pupil of Peter Wyon, die-engraver; from 1816 worked in London; second engraver, and from 1828 chief engraver, to the Royal Mint; elected A.R.A. 1831, R.A. 1838.

1. Five on one mount, roy., viz.:—
(*a*) Design for a Prize Medal; obverse. A medal with heads of Sappho and Alcæus, and the inscription ΣΑΠΦΩ ΑΛΚΑΙΟΣ.
Pencil; circle; 2 in. diameter.
(*b*) Design for the same Medal: reverse. A bay-wreath enclosing the inscription ΛΕΣΒΙΑΝ ΑΓΑΛΜΑ ΜΟΙΣΑΝ.
Pencil; circle; 2 in. diam.

(*c*) Design for the same Medal; obverse. The same design as (*a*), with a lyre added at the r.
Neutral tint; circle; 2 in. diam.

(*d*) Design for the same Medal; obverse. The head of Sappho alone, with scroll l. and lyre r.
Neutral tint; circle; 2 in. diam.

(*e*) Design for the same Medal; reverse. The wreath, without the inscription.
Neutral tint; circle; 2 in. diam.
Purchased June, 1883.

YATES, G. (worked about 1827–1837). Water-colour painter; drew topographical subjects; worked in London; biography unknown.

1. Old London Bridge. View from the N. side of the river a little below the bridge, under a near arch of which a boat is passing with lowered mast; in the r. foreground a wharf and a number of boats about it. Between the piers part of New London Bridge is visible.
Water colours; imp., $12\frac{3}{4} \times 21\frac{5}{8}$ in.
This drawing shows the old bridge in its last state, just before demolition. The first stone of the new bridge was laid in 1825, and it was opened 1831.
Presented by J. Samuel, Esq., July, 1880.

[2–11] Drawings in the Crace Collection of London Views, purchased November, 1880.

2. View of London from Westminster Bridge to the Adelphi. Signed and dated *Yates* 1837.
Water colours; 13 × $23\frac{3}{4}$ in.
No. 107 in Portfolio III.

3. View of London from St. Paul's to the Custom House. Signed and dated *Yates* 1836.
Water-colours; $13\frac{1}{2} \times 24\frac{1}{2}$ in.
No. 108 in Portfolio III.

4. West Front of Waterloo Bridge and View of London. Signed and dated *G. Yates* 1837.
Water colours; $13\frac{1}{4} \times 24$ in.
No. 194 in Portfolio VI.

5. West Front of Old London Bridge, showing Fishmongers' Hall. Signed and dated *G. Yates* 1827.
Water colours; 12 × 20 in.
No. 31 in Portfolio VII.

6. East Front of Old London Bridge. Signed and dated *Yates* 1827.
Water colours; 12 × $20\frac{1}{2}$ in.
No. 33 in Portfolio VII.

7. East Front of Old London Bridge, showing the Widening of the two Arches. Signed and dated *G. Yates* 1830.
Water colours; $12\frac{3}{4} \times 21\frac{3}{4}$ in.
No. 35 in Portfolio VII.

8. East Front of Old London Bridge. Signed and dated *G. Yates* 1831.
Water colours; 12 × $21\frac{3}{4}$ in.
No. 36 in Portfolio VII.

9. West Front of New London Bridge, showing the old Bridge. Signed and dated *G. Yates* 1831.
Water colours; $11\frac{1}{2} \times 21\frac{3}{4}$ in.
No. 71 in Portfolio VII.

10. West Front of New London Bridge, with distant view of Surrey. Signed and dated *Yates* 1836.
Water colours; $13\frac{3}{8} \times 24\frac{1}{2}$ in.
No. 72 in Portfolio VII.

11. East Front of New London Bridge. Signed and dated *Yates* 1837.
Water colours; 13 × 23 in.
No. 73 in Portfolio VII.

ZIEGLER, Conrad (b. about 1770, d. about 1810). Draughtsman and engraver; a native of Zurich, and pupil of C. Gessner; came to England before 1795, and worked in London; engraved a few plates in aquatint.

1. William Pitt overthrown by the bursting of his retort 'Convention Bill.' Pitt as a chemist seated l. on a three-legged stool, and overset by the explosion of a retort labelled *Convention Bill*, under which is a furnace blown with bellows labelled *United Corresponding Society* by John Thelwall, who is crouching r. On the ground an open book inscribed *Receipt to oppress People in very short time*, etc. Signed *C. Ziegler inv. & fec.*
   Pen and ink and water colours; roy., $7\frac{5}{8} \times 10\frac{7}{8}$ in.
   A political satire on Pitt's 'Convention' Bill, introduced at the end of 1795 to put down seditious meetings at Copenhagen Fields.
   Purchased August, 1871.

ZIEGLER, Henry Bryan (b. 1798, d. 1874). Painter; pupil of J. Varley; exhibited landscapes, rustic and domestic subjects at the Royal Academy and elsewhere 1814–1874; worked in London and at Ludlow.

1. The Long Walk, Windsor Park. View from rising ground looking down the Long Walk, down which a troop of cavalry is riding; a clump of trees near the l. foreground.
   Water colours; roy., $6\frac{3}{4} \times 9\frac{5}{8}$ in.
   Purchased October, 1872.

2. Landscape with Figures. A vagrant woman suckling her child by the wayside under a great tree which branches above her l.; at the r., beyond young willows, is a river crossed at some distance by a stone bridge; on the water is a man in a punt. Signed *H. B. Z.*
   Sepia; roy., $11\frac{1}{4} \times 14$ in.

3. Landscape with Bridge. A one-arched stone bridge over a stream, which comes into the r. foreground under a clump of trees l.; on the r. bank an angler, and a man in a punt on the water. Signed *H. B. Zeigler.*
   Sepia; roy., $11\frac{1}{2} \times 9\frac{1}{4}$ in.

4. Fishermen by a Bridge. Two men fishing in the l. foreground by a birch tree near a bridge over the stream; a rider on the bridge, and woods beyond.
   Sepia; roy., $4\frac{3}{4} \times 3\frac{3}{8}$ in.
   Nos. 2–4 were bequeathed by R. Payne Knight, Esq., 1824.

5. Scene on an Estuary. The shores of an estuary, with a house on the bank at a little distance l., and trees about it: near the house two sailing-boats; a man leaning against a boat on the bank in the foreground r., and a young girl near, and a man walking l. Signed and dated *H. Ziegler* 1814 (?).
   Pencil; roy., $7\frac{3}{4} \times 11\frac{3}{8}$ in.
   Purchased October, 1872.

ZUCCARELLI, Francesco, R.A. (b. 1702, d. 1788). Landscape and pastoral painter; born in Tuscany; pupil of P. Anesi in Florence, and of G. and P. Nelli in Rome; worked in England for five years, and, after an interval passed in Venice, in England again 1752–1773; foundation member of the Royal Academy; painted decorative landscapes with figures, made popular through numerous engravings; returned to Italy 1773, and died in Florence.

1. Landscape with the penitent Magdalen. A natural arch of rock, overgrown with trees at the top, on the bank of a river; in the foreground, l., the Magdalen kneels before a crucifix, above which a flight of boy angels appears; the further shore of the river rises r., above woods, into a hill.
   Pen and ink and red chalk, washed with Indian ink; roy., $10\frac{3}{8} \times 17$ in.

2. Landscape with Figures. A meadow stretching to a river or lake, r.; in the foreground, l., a man and woman seated and another woman standing, with a few goats near; clumps of trees, l. and r., on the banks of the water, beyond which are hills, with a town on one of the heights; a group of four figures by the clump of trees, r., and near them a man bringing cattle to the water from the l.
   Pen and sepia, with sepia wash; roy., 8½ × 14 in.
   Nos. 1 and 2 were bequeathed by R. Payne Knight, Esq., 1824.

3. Italian Landscape with Fishermen. An Italian town built on a hill; below, l., a row of trees, along which a peasant drives an ox; in the foreground, under two trees, a group of four figures, one fishing in the stream which flows past, l.; at the r. a fisherman coming up from a river, which is crossed by a bridge in the r. distance. Signed *F. Z. F.*
   Sepia over pencil; roy, 7½ × 11⅛ in.
   Purchased January, 1863.

4. Landscape, with a Country Festival. Scene near an Italian village, which is seen at the r.; in the foreground a peasant and girl dancing to a tambourine played by a woman sitting r.; groups of other men and women seated or standing at either side; trees l.
   Body colours (distemper); imp., 10¾ × 16⅜ in.
   Purchased August, 1861.

5. Diana and Nymphs. Diana, seated, speaks to one of her nymphs, who kneels in the foreground, l., holding a greyhound in a leash; behind, a nymph with a spear holds another hound in a leash, and two others, one of whom caresses the hound, sit by Diana; at the r. a waterfall, pouring down a wooded cliff, feeds a stream which flows over rocks into the foreground, past where Diana sits; near the waterfall are two nymphs about to dress, and another hound.
   Body colours (distemper); imp., 17 × 12 in.
   Purchased June, 1879.

6. Italian Landscape. From craggy hills, l., a torrent descends into a pool in the r. foreground; a man, half-naked, sitting on a rock towards the l., angles in the pool, two women watching him in the l. foreground, one seated and the other standing with a pitcher on her head; at the r. a peasant lying on grass under a tree with two oxen and two goats about him; from the r. a path leads up to a round tower standing among trees on a knoll, joined by a trestle bridge over the torrent to the hill at the l.; an old woman goes up the path and a man crosses the bridge; beyond, r., a village near a bay of the sea and a mountain in the distance.
   Pen and ink over red chalk, water colours and body colours; imp., 14½ × 20¾ in.
   Purchased August, 1887.

ZUCCHI, Antonio Pietro, A.R.A. (b. 1726, d. 1795). Painter; born at Venice; pupil of his father and uncle; travelled through Italy and Dalmatia with Robert Adam and Clérisseau, sketching architectural remains; worked in England 1766–1781, assisting Adam in decorating houses; elected A.R.A. 1770; exhibited classical subjects 1770–1779; married Angelica Kauffmann 1781, and returned with her to Italy; died in Rome.

1. The Temple of the Sibyl, Tivoli. Near view of the remains of the temple, with a stone-pine growing among the ruins; buildings on either side, beyond; in the l. foreground a bald man seated and pointing to the temple.
   Sepia and Indian ink, with touches of water colour; roy., 10¼ × 14¾ in.
   Bequeathed by the Rev. C. M. Cracherode, 1799.

2. Classical Ruins, with Figures. Interior of part of a ruined temple, with arch at the r.; in the foreground, l., a pool in which a woman washes clothes, another woman standing beside her with a basket, and a third sitting r., while a fourth hangs clothes on a line under the arch. Signed *Zucchi.*
   Pen and ink, with Indian-ink and sepia wash; roy., 11⅞ × 9 in.
   Purchased October, 1865.

ARTISTS KNOWN ONLY BY THEIR INITIALS OR MONOGRAMS.

A., J. (worked in the 18th century).

STORM EFFECT ON A LAKE. A lake or river under hilly shores on which a burst of light strikes from the l. beneath a threatening cloud; in the foreground three men in a boat. Signed and dated *J. A. fect* 1st *Oct.*, 1774 (?).
Sepia wash and pen sketch; roy., 7 × 11½ in.
Acquired before 1837.

B., H. T. D. (worked about 1800).

THE STATE OF THE WORLD; A SATIRE. An open space with a tavern l. and Assembly Rooms r.; the latter building seen in section so as to show a gambling scene on the ground floor, a dance on the first, a husband shooting his wife's lover on the second, and a burglar under a bed on the top floor. At the windows of the tavern a glimpse of similar scenes; in the open space between, a Bishop and the Pope, a Methodist and an Anglican rector are at blows, while at the l. a group of men set two dogs at each other; a crowd of people look on and applaud. Beyond, a duel, and a battlefield on a sea-shore under a cliff; on the cliff heights a burning town. A blue devil sits on the portico of the Assembly Rooms, and a red devil dances before the tavern. Signed *H. T. D. B., Esq., del.*
Pen and ink, with water-colour tint; roy., 10 × 12 in.
Purchased August, 1882.

B., J. C. (worked towards the end of the 18th century).

1. PORTRAIT OF JOHN COLLINS RECITING HIS POEM 'DATE OBOLUM BELISARIO.' Whole length; the head in profile looking r., both hands extended r. Inscribed *Date Obolum Belisario.*
Indian ink, partly tinted; 7 × 4⅝ in.
Engraved in aquatint with the same inscription for title and 'Collings's Evening Brush. J. C. B. del.'
John Collins, actor and poet; very popular at the close of the 18th century for his musical entertainment called 'The Brush,' or 'The Evening Brush'; author of 'To-morrow,' and other poems; d. 1808.
No. 197 in Vol. II. of the Burney collection of Theatrical Portraits, purchased 1817.

G., P. (worked about 1775).

1. STUDY OF A SEATED WOMAN. A woman seated on a bank with her head on her hand, looking down. Signed and dated *P. G.* 16 *March* 1775.
Pen and ink; imp., 21¾ × 16¼ in.
Drawn under the influence of Fuseli.
Presented by Miss Tatlock, December, 1873.

G., W. S. (worked about the middle of the 19th century).

CHRISTCHURCH, HAMPSHIRE. A winding river at low tide, with stranded boats on mud-flats l., cottage r., church tower and trees in the distance; stormy sky.
Pencil and water-colour sketch; roy., 7⅜ × 14½ in.

COAST SCENE. A beach at the foot of precipitous chalk cliffs l., with a few ships at sea r.
Pencil and water-colour sketch; roy., 7 × 13 in.
Both purchased May, 1881.

K., G. (worked about 1702).

1. Portrait of John Locke. Head, nearly in profile, turned l. and looking l.; bald at the crown with locks of hair behind, slight beard on cheek. Signed in monogram *G. K.*, dated *mdccii.*, and inscribed *John Locke.*
   Red chalk; roy., 6¼ × 4¾ in.
   John Locke, the philosopher, b. 1632; senior student at Christ Church, Oxford; physician and friend of Lord Shaftesbury, whose plots he was suspected of sharing; took refuge in Holland 1683, but returned with William and Mary at the Restoration; famous as the author of the Essay on Human Understanding, which marks an epoch in the history of philosophy and had great influence in England and in France; lived in Essex till his death in 1704.
   Purchased May, 1874.

M., M. (worked about 1778).

1. Landscape Composition. A river, with clumps of trees r., a little waterfall l.; scattered houses on wooded shores beyond; a man seated under a tree in the foreground. Signed and dated *M. M.* 1778.
   Indian ink; imp., 14 × 19 in.
   Purchased August, 1883.

N., H. (worked about 1810).

1. Landscape with Ruin. A gateway under a ruined tower, with shed l. and cart under the arch; trees r. and l.; a man and dog moving r. in the foreground. Signed and dated, *H. N.* 1810 (?).
   Water colours, with pen outlines; roy., 6¾ × 10½ in.

2. Landscape with River. A river with low banks flowing into the l. foreground; at the r. a man lying on the bank; clump of trees and a cottage on the further bank l.
   Water colours; roy., 5⅝ × 10⅛ in.
   Both purchased June, 1871.

P., R. W. (worked in the early 19th century).

1. Portrait of Dr. Maton. Head and bust, in profile, looking l.
   Pencil; roy., 9½ × 6¼ in.
   A lithograph from this drawing is prefixed to the memoir of Dr. Maton by J. Ayrton Paris, 1838. William George Maton, M.D., b. 1774, d. 1835, physician and botanist, published some books and papers on natural history and medicine; had a large London practice and attended Queen Charlotte, and, in her infancy, Queen Victoria.
   Purchased August, 1861.

T., G. (worked about 1800).

1. Edinburgh Castle. View of the castle from below; old houses, carts, and groups of figures in the foreground. Signed *G. T.*
   Sepia wash and pen; roy., 10⅞ × 17¼ in.
   Purchased January, 1880.

T., O. H. (worked in the early 19th century).

1. Tivoli. View from a road over a river gorge, with waterfall l. and town on heights beyond. Signed in monogram *O. H. T.*
   Water colours and pencil; roy., 4½ × 7¼ in.

2. Ruin in Italy. A ruin with modern buildings behind at l. on a wooded mountain side sloping down r. Signed in monogram *O. H. T.*
   Water colours and pencil; roy., 4½ × 7¼ in.
   Both purchased December, 1880.

T., G. W. (worked about 1840).

Two on one mount, roy., viz.:—

(*a*) Arch of Constantine at Rome, after an Etching. Signed and dated *G. W. T.* 1841.
Pen and ink; 5¼ × 10½ in.

(*b*) Arch of Trajan at Ancona, after an Etching. Signed and dated *G. W. T.* 1840, and inscribed *Arco di Traiano in Ancona.*
Pen and ink; 5¼ × 10½ in.
Purchased May, 1857, at the MacIntosh sale.

Y., I., Senior (worked in the 17th century).

1. Two on one mount, roy., viz.:—

(*a*) Study of Rocks and Trees. Crags with trees above them. Signed *I. Y. Sen. delin.*
Indian ink; 6 × 6⅜ in.

(*b*) Study of Trees. A clump of trees on a high bank. Signed *I. Y. Sen delin.*

2. Two on one mount, roy., viz.:—

(*a*) A Castle on a Rock. A round castle tower with other buildings on a steep crag. Signed *I. Y. Sen. delin.*
Black chalk; 6¾ × 7⅜ in.

(*b*) A Town on a River. View looking down the junction of two rivers, with a town built partly on the shore and heights above l., partly on the tongue of land between the two streams; a bridge r.; hills beyond. Signed *I. Y. Sen. del.*
Black chalk; 7 × 9 in.

3. Two on one mount, roy., viz.:—

(*a*) Study of a Tree. Signed *I. Y. Sen. delin.*
Indian ink; 3 × 2½ in.

(*b*) Study of a Tree. Signed *I. Y. Sen. delin.*
Indian ink; 5 × 3½ in.
All presented by Sir Walter C. Trevelyan, Bart., December, 1871.

ANONYMOUS.

Sheet of Caricature Heads. Studies of eight male profiles; with the section of a cornice, illustrating a similar formation of features in certain human faces.
Pencil; roy., 8 × 10 in.
Perhaps by Marcellus Laroon the Younger.

Head of Vitellius. Said to be after Titian.
Pen and ink on vellum; roy., 5¼ × 4¾ in.

Head of a Lady with Pearls in Her Hair. Said to be after Titian.
Pen and ink on vellum; roy., 5¼ × 4¾ in.

Sheet of Studies of Heads. Sheet of studies of heads.
Pen and sepia; roy., 4 × 12⅞ in.
A drawing of the time of Hogarth.
The four foregoing drawings were bequeathed by the Rev. C. M. Cracherode, 1799.

An Actress on the Stage. Whole-length study of an actress standing with hands spread out, looking r.; curtain and sepulchral urn behind. In an oval.
Indian ink; roy., 4 × 3¼ in.
Perhaps by C. R. Ryley.
Bequeathed by Dorothea, Lady Banks, 1818.

A Pagan Sacrifice. Two women kneeling r., one of them pouring oil on a fire in a tripod, beside which is a slaughtered lamb; another woman kneels l., and a fourth wreathes with garlands the terminal statue of a god in the background; two boys with a box of incense stand by a votive urn, and a third boy plays on cymbals at the l.
Black chalk and sepia wash; roy., $11\frac{3}{4} \times 12\frac{3}{8}$ in.
Drawn towards the end of the 18th century.
Purchased before 1837.

Design for a Book Illustration. Interior of a room; at the r. a little man drawing his sword to defend himself from a man who has come in with a stick in his hand, followed by a crowd of women and children; two other men are intervening between the quarrellers.
Indian-ink wash and pen; roy., $5\frac{5}{8} \times 3\frac{3}{4}$ in.
In the style of Francis Hayman.
Purchased December, 1853.

Beheading of Charles I. The scaffold with the executioner raising his axe; three figures r., one l. In an oval.
Pen and ink, with sepia wash; roy., $3 \times 4\frac{7}{8}$ in.
An eighteenth-century drawing by an amateur.
Bequeathed by the Rev. C. M. Cracherode, 1799.

Sheet of Drawings Imitating Prints. Copies of a mezzotint portrait of William III. by B. Lens; a song (Pills to Purge Melancholy); title pages from books, playing cards, etc.
Indian ink and water colours; roy., 11 × 16 in.
Bequeathed by Sir Hans Sloane, Bart., 1753.

View of Bath in the Time of George II. View from across the Avon, with fields in the foreground.
Body colours; roy., $8\frac{1}{4} \times 14\frac{1}{4}$ in.
Purchased July, 1875.

Tunbridge Wells, in the Time of George II. View of the Wells, and people taking the waters.
Body colours; roy., $8\frac{1}{2} \times 9\frac{3}{4}$ in.
Probably by the same hand (an amateur's) as the last.
Purchased November, 1866.

Study of Fruit Blossom and Insects. A branch of fruit tree blossom with a beetle on one of the leaves, and a butterfly hovering.
Body colours on a black background; roy., $10\frac{3}{4} \times 7\frac{1}{2}$ in.
Probably eighteenth century.
Purchased July, 1876.

Kingston-on-Thames, 1767. View from the river bank. Dated *Sepr.* 1767.
Water colours and pen; roy., $6\frac{3}{4} \times 10\frac{7}{8}$ in.
Purchased October, 1872.

The Judgment of Paris. A circular design, with Paris seated l., the three goddesses r.
Pen and ink and black chalk; roy., $7\frac{1}{4} \times 7\frac{1}{4}$ in.
A feeble drawing of the latter half of the eighteenth century.
Purchased February, 1880.

Study of a Child. Head, shoulders and arms of a child looking down, and holding something in his r. hand.
Black and white chalk on gray prepared paper; roy., $9\frac{1}{2} \times 7\frac{1}{4}$ in.
Presented by J. Deffett Francis, Esq., December, 1874.

View on the Thames opposite Millbank. View from the Lambeth shore, with the Abbey and St. Paul's in the distance.
Water-colour tint; roy., $9\frac{1}{2} \times 15\frac{1}{8}$ in.
Purchased June, 1865.

Landscape Study. A footbridge over a stream, with view of a wooded valley beyond.
Black and white chalk on blue paper; roy., $9\frac{1}{2} \times 13\frac{1}{8}$ in.
Purchased October, 1872.

LLANGOLLEN BRIDGE, N. WALES. Near view of the single arch, with rocky banks and foaming water beyond.
Water-colour tint (nearly monochrome); roy., $10\frac{1}{4} \times 13\frac{3}{8}$ in.
Presented October, 1872.

LANDSCAPE STUDY IN THE MANNER OF GAINSBOROUGH. A hillside sloping from the r.; cows and a man on horseback coming down; clump of trees in the centre.
Pencil; roy., $7\frac{1}{4} \times 10$ in.
Presented by J. Deffett Francis, Esq., March, 1882.

'DRAGON, BELONGING TO HIS GRACE THE DUKE OF BEDFORD.' Portrait of a racehorse. With trainer and jockey. Inscribed with title.
Indian ink; roy., $4 \times 6\frac{1}{4}$ in.
Presented by J. Deffett Francis, Esq., January, 1885.

MARLBOROUGH, WILTS. View from some distance of the village lying among fields and trees.
Water colours and pen and ink; roy., $5 \times 7\frac{3}{4}$ in.
Purchased October, 1877.

The following five drawings are by the same hand, a topographical draughtsman working in the first half of the seventeenth century.

WINCHESTER HOUSE, SOUTHWARK. Partly in ruins.
Pen and bistre, with bistre wash; roy., $7\frac{7}{8} \times 12\frac{3}{8}$ in.
Purchased March, 1847.

WINCHESTER HOUSE, SOUTHWARK. Another view.
Pen and bistre, with bistre wash; roy., $8\frac{1}{4} \times 11\frac{7}{8}$ in.
Purchased March, 1847.

RUINS AND BUILDINGS, PROBABLY WINCHESTER HOUSE, SOUTHWARK. Dated *the* 26 *of April* 1627.
Pen and bistre, with bistre wash; roy., $8 \times 12\frac{5}{8}$ in.
Purchased November, 1861.

Two on one mount, roy., viz.:—

(*a*) THE VILLAGE OF KENILWORTH.
Pen and bistre, with bistre wash; $8 \times 11\frac{1}{2}$ in.

(*b*) RUINS OF KENILWORTH CASTLE.
Pen and bistre, with bistre wash; $7 \times 12\frac{1}{2}$ in.
Bequeathed by Sir Hans Sloane, Bart., 1753.

The following four drawings are by the same hand.

VIEW OF BRIGHTON, ABOUT 1850. View from a cemetery, looking E., with Chain Pier and sea in the r. distance.
Indian ink and water colours; roy., $8\frac{3}{4} \times 12\frac{3}{8}$ in.
Purchased July, 1875.

VIEW OF BRIGHTON, ABOUT 1850. View looking W., with sea l.
Indian ink and water colours; roy., $8\frac{5}{8} \times 12\frac{3}{8}$ in.
Purchased July, 1875.

NORWICH CASTLE, ABOUT 1850.
Indian ink and water colours; roy., $8\frac{1}{2} \times 12\frac{1}{2}$ in.
Purchased July, 1875.

VIEW OF ELY CATHEDRAL AND CITY.
Indian ink and water colours; roy., 8×13 in.
Purchased July, 1875.

RUINS OF HASTINGS CASTLE, ABOUT 1820. From the W.
Sepia over pencil; roy., 6×10 in.
Purchased May, 1881.

CRICKHOWELL, BRECKNOCKSHIRE. A village on a stream, with flat-topped hill beyond. Drawn about 1850.
Water colours and pencil on greenish paper; roy., $9\frac{5}{8} \times 13\frac{7}{8}$ in.
Purchased December, 1878.

STEWARDS HAY. An old house with a sloping field in front. Inscribed *Stewards Hay*, 1726. Drawn by an amateur.
Pen and ink and water colours; roy., 7 × 9¾ in.
Purchased June, 1881.

PORCH OF NORTON CHURCH, WORCESTERSHIRE. A slight sketch, early nineteenth century.
Pencil; roy., 6 × 3½ in.
Presented by J. Deffett Francis, Esq., February, 1875.

STONES OF STENHOUSE, ORKNEY. A Druid circle within a trench on the coast, with an arm of the sea beyond. Drawn in the early nineteenth century.
Water colours; roy., 4⅜ × 7¾ in.
Purchased December, 1866.

PORTRAIT OF JOHN WILSON. An old gentleman on horseback, directed l., the face in three-quarters, eyes looking to front; the horse outlined in pencil only, and his legs and head not appearing. Drawn about 1830–40.
Water colours; roy., 10⅝ × 9¼ in.
Purchased July, 1876.

PORTRAIT OF A DIVINE. Half-length in an oval: directed r., the head in three-quarter face, eyes looking to front; wig, gown and bands. Drawn about the middle of the eighteenth century.
Pencil on greenish gray paper, heightened with white; roy., 11 × 8½ in.
Purchased April, 1875.

PORTRAIT OF A YOUNG MAN. Three-quarter length in an oval; seated towards r. and front, the face in three-quarters, eyes looking full, wearing a tie-wig; hands on lap.
Black, red, and green chalks; roy., 8½ × 6⅝ in.
Drawn under the influence of Gainsborough.
Purchased October, 1870.

PORTRAIT STUDIES OF J. HARRELL. Head and bust of a man of middle age, with moustache and masses of curling hair under a high hat, in three-quarter face looking r. With another study of the same head uncovered in profile turned r. and looking down. Inscribed *Mr. J. Harrell*, 47, *Burton St.*, *Burton Crescent*. Possibly by George Scharf, Senior. Drawn about 1850.
Water colours; roy., 9¾ × 11¼ in.
Purchased October, 1870.

PORTRAIT OF A YOUNG MAN. Head of a young man with flowing hair, in three-quarter face looking l. Inscribed *Ar Pond* 1752 *J. Vandrebank ad viv. fe.*, but not a portrait of Pond nor by Vanderbank.
Pencil; roy., 13⅜ × 10⅞ in.
Purchased June, 1881.

Three on one mount, roy., viz.:—

(*a*) BUST OF TERENCE. Terminal bust, hung with mask, tambourine, etc.: landscape background.
Sepia; 3⅝ × 2½ in.

(*b*) BUST OF HORACE. In a niche, with lyre, bays, etc.
Sepia; 3⅝ × 2½ in.

(*c*) BUST OF VIRGIL. In a niche, with emblems of war and poetry.
Sepia; 3⅝ × 2½ in.
Drawn for engraving. By Corbould, Burney, or some other of the illustrators of the first years of the nineteenth century.

A CARICATURE. A tailor asking to be paid; an officer l. puts up his eye-glass to stare at him.
Water colours; roy., 8½ × 6½ in.
Purchased August, 1871.

A SATIRE. A man in patched garments seated on the ground before an eagle which holds one claw to its breast. Drawn about 1800.
Pen and ink outline; roy., 2⅞ × 4⅞ in.
Purchased July, 1876.

STUDY OF A WILD CAT. Head of wild cat with mouth open.
Water colours; roy., 8¼ × 9½ in.
In the manner of James Ward, but hardly powerful enough for that artist.
Purchased December, 1883.

STUDY OF A JEWESS. Three-quarter length study of a Jewess wearing a jewelled circlet round her head and over it a shawl in which her folded arms are wrapped. Drawn about 1850.
Sepia; roy., 13⅜ × 10⅜ in.
Purchased October, 1875.

LANDSCAPE STUDY. A country road winding between high banks with trees, a woman on a raised path l. Drawn about 1850.
Water colours on brownish paper; roy., 9¼ × 13½ in.
Purchased January, 1872.

STUDY OF A CART. Inscribed *At Star Cross, July* 20th 1848.
Pencil; roy., 9⅞ × 15½ in.
Presented by J. Deffett Francis, Esq., March, 1882.

The following drawings form a series of slight sketches for friezes illustrating incidents in the career of Wellington.

Seven on one mount, roy., viz.:—

(*a*) STORMING OF SERINGAPATAM. Inscribed *Seringapatam.*
Pencil; 1⅞ × 7⅜ in.

(*b*) ROUT OF DOONDHIA WAUGH. Inscribed *Dounia Waugh.*
Pencil; 1⅞ × 6¼ in.

(*c*) BATTLE OF ASSAYE. Inscribed *Assaye.*
Pencil; 1⅞ × 6½ in.

(*d*) BATTLE OF ROLICA. Inscribed *Rolica.*
Pencil; 1⅞ × 7 in.

(*e*) BATTLE OF VIMIERA. Inscribed *Vimiero.*
Pencil; 1⅞ × 7 in.

(*f*) PASSAGE OF THE DOURO. Inscribed *Passage of the Douro.*
Pencil; 1⅞ × 6⅜ in.

(*g*) BATTLE OF TALAVERA. Inscribed *Talavera.*
Pencil; 1⅞ × 7½ in.
Purchased July, 1889.

Eight on one mount, roy., viz.:—

(*a*) BATTLE OF BUSACO. Inscribed *Busaco.*
Pencil; 1⅞ × 7⅛ in.

(*b*) DEFEAT OF MASSÉNA. Inscribed *Masséna driven from Portugal, the lines of Torres Vedras.*
Pencil; 1⅞ × 6 in.

(*c*) FUENTES D'ONORO. Inscribed *Fuentes de Honor.*
Pencil; 1⅞ × 4¼ in.

(*d*) EL BODON. Inscribed *El Bodon.*
Pencil; 1⅞ × 4⅜ in.

(*e*) CAPTURE OF BADAJOZ. Inscribed *Capture of Badajoz.*
Pencil; 1⅞ × 7⅝ in.

(*f*) STORMING OF BADAJOZ. Inscribed *Badahos.*
Pencil; 1⅞ × 7¼ in.

(*g*) FIGHT AT SALAMANCA. Inscribed *Fortified Convent at Salamanca taken.*
Pencil; 1⅞ × 4½ in.

(*h*) THE FRENCH AT THE DOURO. Inscribed *Marmont's army arrives across the Douro.*
Pencil; 1⅞ × 5¾ in.
Purchased July, 1889.

Six on one mount, roy., viz. :—

(*a*) Wellington Entering Madrid. Inscribed *Entry into Madrid.*
Pencil; $1\frac{7}{8} \times 9\frac{1}{4}$ in.

(*b*) French Retreat at Salamanca. Inscribed *French detachment at Salamanca forced to retire.*
Pencil; $2\frac{3}{4} \times 5\frac{1}{4}$ in.

(*c*) Battle of Vittoria. Inscribed *Battle of Vittoria.*
Pencil; $2\frac{1}{4} \times 9\frac{5}{8}$ in.

(*d*) Battle of the Pyrenees. Inscribed *Soult beaten in the Pyrenees.*
Pencil; $1\frac{3}{4} \times 8\frac{1}{4}$ in.

(*e*) Siege of St. Sebastian. Inscribed *Siege of St. Sebastian.*
Pencil; $1\frac{3}{4} \times 6\frac{1}{4}$ in.

(*f*) Slight Sketch of Britannia.
Pencil; $2\frac{3}{8} \times 6\frac{1}{8}$ in.
Purchased July, 1889.

Five on one mount, roy., viz. :—

(*a*) Wellington Entering France. Inscribed *Invades France.*
Pencil; $2 \times 7\frac{7}{8}$ in.

(*b*) Passage of the Adour. Inscribed *Passage of the Adour.*
Pencil; $1\frac{5}{8} \times 7\frac{1}{8}$ in.

(*c*) Battle of Orthez. Inscribed *Battle of Orthez.*
Pencil; $2 \times 7\frac{1}{2}$ in.

(*d*) Battle of Toulouse. Inscribed *Battle of Toulouse.*
Pencil; $2 \times 7\frac{1}{2}$ in.

(*e*) Waterloo. Inscribed *Battle of Waterloo.*
Pencil; $2 \times 12\frac{3}{4}$ in.
Purchased July, 1889.

The Seven Bishops Taken to the Tower. In the centre the bishops stand, about to embark in a boat which is being brought alongside a wharf in the r. foreground; on each side of the group are mounted guards, but crowds of people press near from all sides to receive the bishops' blessings; in the background r. the Tower is partly seen.
Sepia, with scraped lights; imp., $14\frac{3}{8} \times 19$ in.
Purchased June, 1871.

Scene in Hyde Park, about 1790. Scene just inside the Park, at Hyde Park Corner, the lodge and gate appearing at the l. Across the foreground and along a wooden railing are groups of men and women, of various social condition, with children and dogs; beyond are coaches and carriages with a few men on horseback, in the centre a four-in-hand dashing up and wheeling round to leave the Park. Unfinished.
Pen and Indian ink, partly finished in water colours; ant., $18\frac{1}{4} \times 35\frac{1}{2}$ in.
Purchased December, 1871.

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